

Introductory Science Text-Books

PHONETICS



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INTRODUCTION
TO
ENGLISH, FRENCH AND GERMAN
PHONETICS

WITH
Reading Lessons and Exercises

BY
LAURA SOAMES

NEW EDITION, REVISED AND EDITED

BY
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PREFACE TO THE FIRST EDITION.

MISS SOAMES'S book will, I believe, supply a want much felt by teachers of English and foreign languages. There are learned works on comparative phonology, but I know of none which are sufficiently clear and simple to put into the hands of the average learner.

The main purpose of the book is to give shortly and clearly an idea of the mode of formation of the articulate sounds of the three modern languages most studied in our schools. When the teaching is systematised, we may hope both that English will be pronounced with a purer accent, and that a good pronunciation of foreign tongues will be acquired in a comparatively short time.

The task has almost necessarily involved an *exposé* of the extraordinary anomalies of English spelling. As an educator, I am earnestly desirous for reform, and I trust that this book may shorten the time of waiting. Our spelling is one of the greatest hindrances to the intelligent study of phonology, without which that of philology is almost impossible to the young, since the same sounds are ever masquerading in a new dress.

The phonetic alphabet made use of is so simple that any one can read it after half an hour's study, and the author has judiciously chosen well-known pieces to help the inexperienced in acquiring facility.

DOROTHEA BEALE,
Principal of the Cheltenham Ladies' College.



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EDITOR'S PREFACE TO THE SECOND EDITION.

COMPLYING with the desire of the late Miss Soames's literary trustees I have revised the present edition of her *Introduction to the Study of Phonetics* and seen it through the press. Miss Soames has left an annotated copy which has been at my disposal. As, however, most of this new matter had meanwhile been utilised, in accordance with the late author's directions, for her newer work, *The Teacher's Manual*, edited by me in 1897, I have confined my task to introducing Miss Soames's revised phonetic alphabet (whence the rather different aspect of the reading book, especially the specimens of German), breaking the text into numbered sections, and adding a few editorial notes.

WILHELM VIETOR.

MARBURG, GERMANY,
July, 1899.

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ALPHABETS, TABLES
AND
DIAGRAMS

ALPHABETS.

THE ENGLISH ALPHABET.

THE CONSONANTS.

Stops	{	p		Continuants	{	wh	
		b				w	
		t				f	
		d				v	
		k				th—as in <i>thistle</i> , <i>Arthur</i>	
Liquids	{	g—as in <i>get</i> , <i>egg</i>				dh	„ <i>this</i> , <i>father</i>
		m				s	„ <i>seal</i> , <i>hiss</i>
		n				z	„ <i>zeal</i> , <i>his</i>
		ng „ <i>singer</i> , <i>sink</i>				sh	
		l				zh	„ <i>glazier</i> , <i>pleasure</i>
		r				y	
Composite	{	ch = t + sh, as in <i>chest</i> , <i>batch</i>				h	
		j = d + zh, „ <i>jest</i> , <i>badge</i>					

THE VOWELS.

		Long.			Short.
		â—as in <i>bâ</i>			a—as in <i>attend</i> (<i>attend</i>)
Front	{	oe „ <i>boen</i> (<i>burn</i>)	Front	{	œ „ <i>pœti</i> (<i>putty</i>)
		ê „ <i>fêri</i> (<i>fairy</i>)			æ „ <i>pæt</i> (<i>pat</i>)
		ey „ <i>feyt</i> (<i>fate</i>)			e „ <i>pet</i>
		î „ <i>fit</i> (<i>feet</i>)			i „ <i>pit</i>
Back-round	{	ô „ <i>Pôl</i> (<i>Paul</i>)	Back-round	{	o „ <i>pot</i>
		ow „ <i>powl</i> (<i>pole</i>)			o' „ <i>pilo'</i> (<i>pillow</i>)
		û „ <i>pûl</i> (<i>pool</i>)			u „ <i>put</i>

Diphthongs.

ai—as in <i>taim</i> (<i>time</i>)	êa—as in <i>bêar</i>
au „ <i>laud</i> (<i>loud</i>)	îa „ <i>bîar</i> (<i>bier</i>)
oi „ <i>noiz</i> (<i>noise</i>)	ôa „ <i>bôar</i>
yû „ <i>tyûn</i> (<i>tune</i>)	ûa „ <i>bûar</i> (<i>boor</i>)
yu „ <i>regyular</i> (<i>regular</i>)	

Names of the Short Vowels.

They are called *a*, *œt*, *æt*, *et*, *it*, *ot*, short *o*, *ut*, as in the key-words *attend*, *putty*, *pat*, *pet*, *pit*, *pot*, *pillow*, *put*.

Script Forms.

The script forms of *æ* and *œ* can be written without lifting the pen, thus:—

æ

œ

Stress.

Stressed or accented syllables may generally be known by rule; but when it is necessary to indicate them they are marked thus: *inténd*, *invést*, *infô'mal*, *impô'tant*.

THE FRENCH ALPHABET.

THE CONSONANTS.

Stops	{	p	Liquids	{	'm—as in <i>prisme</i>
		b			'l „ <i>peuple</i>
		t			r „ <i>autre</i>
		d			u „ <i>buis</i>
		k			w „ <i>moi (mwa)</i>
Liquids	{	g	Continuants	{	f
		m			v
		n			s
		ñ—as in <i>règne (rèñ)</i>			z
		l			ch „ <i>chat = Eng. sh</i>
		r			j „ <i>je = Eng. zh</i>
					y „ <i>bien (byèn)</i>

THE VOWELS.

Oral.		Nasal.	Oral.		Nasal.
Front {	â—as in	<i>pâte</i>	Back- round {	o—as in	<i>homme</i> on
	a „	<i>patte</i>		ô „	<i>drôle</i>
	e „	<i>je</i>		ou „	<i>tout</i>
	è „	<i>près</i>	Front- round {	eu „	<i>peur</i> eun
	é „	<i>été</i>		eû „	<i>peu</i>
	i „	<i>fini</i>		u „	<i>pu</i>
an—as in <i>pan</i>			on—as in <i>pont</i>		
èn „ <i>pin, bien</i>			eun „ <i>un, jeun</i>		

All the vowels may be long or short, except *é* and *e*, which are always short.

Long vowels are written thus: *a:*,

THE GERMAN ALPHABET.

THE CONSONANTS.

Stops	{	p	}	Continuants	{	w—lip-lip, as often in <i>zwei</i>	
		b				f	
		t				v	
		d				s	
		k				z	
		g				sh	
Liquids	{	'—the glottal stop			{	zh	
		m				ç	„ <i>ich</i>
		n				j	„ <i>Eng. yet</i>
		ng				x	„ <i>ach</i>
		l				g	„ <i>N. Ger. Wagen</i>
		r				h	
		r ² —guttural r					

THE VOWELS.

Long.				Short.			
a:—as in <i>lahm</i>				a—as in <i>Lamm</i>			
Front	{	ä:	„ <i>mähen</i>	Front	{	e	„ <i>Gabe</i>
		e:	„ <i>geh</i>			ä	„ <i>Männer</i>
		i:	„ <i>ihn</i>			i	„ <i>Sinn</i>
Back-round	{	o:	„ <i>Sohn</i>	Back-round	{	o	„ <i>Sonne</i>
		u:	„ <i>Kuh</i>			u	„ <i>dumm</i>
Front-round	{	ö:	„ <i>Söhne</i>	Front-round	{	ö	„ <i>können</i>
		ü:	„ <i>kühn</i>			ü	„ <i>dünn</i>

Diphthongs.

ai, au, oi, as in *Ei, Haus, Heu.*
b

SCHEME OF ENGLISH CONSONANTS.

LIPS.			LIP-TEETH.		POINT-TEETH.	POINT.		FRONT.	BACK.	THROAT.
Simple.	Front-round.	Back-round.	Breath.	Voiced.		Simple.	Point-Blade.			
Breath.	Breath.	Breath.		Breath.		Breath.	Breath.			
Voiced.	Voiced.	Voiced.		Voiced.		Voiced.	Voiced.			
p	b					t	d		k	
m						n			ng	
						l				
						r				
						s	z	y		h
		wh w	f	v	th dh		sh zh			

Stops

Nasal

Side

Trill

Liquids

Open
Consonants

SCHEME OF GERMAN CONSONANTS.

LIPS.			LIP-TEETH.		POINT-TEETH.	POINT.		FRONT.	BACK.		THROAT.	
Simple.	Front-round.	Back-round.	Simple.	Point-Blade.		Breath.	Voiced.		Breath.	Voiced.		Breath.
	Breath.	Voiced.		Breath.			Voiced.	Breath.		Voiced.	Breath.	
p	b					t	d			k	g	,
	m						n				ng	
							l					
							r				r ²	
w			f	v		s	z	sh zh	ç j(y)	x	g	h

Stops

Nasal

Liquids
(Side Trill)

Open Consonants

SCHEME OF VOWELS, ENGLISH.

BACK.		MIXED.		FRONT.	
ROUND.		ROUND.		ROUND.	
û (pool)					î (feet)
u (put)					i (pit)
ow (pole), o' (pillow)					ey (fate)
			a (villa)		e (pet)
			oe (burn)		ê (fairy)
					æ (pat)
	œ (but)				
	â (father)				
ô (Paul)					
o (pot)					

Close

Half-closed

Half-open

Open

SCHEME OF VOWELS, FRENCH.

	BACK.		MIXED.		FRONT.	
	ROUND.	Nasal.	ROUND.		ROUND.	Nasal.
Close	ou (tout)				u (pu)	i (fini)
Half-closed	ô (drôle)				eû (peu)	é (été)
Half-open	o (homme) on (pont)		e (le)		eu (peur) eu <i>n</i> (un)	è (près) èn (pin)
Open {				a (patte)		
		â (pâte) a <i>n</i> (pan)				

SCHEME OF VOWELS, GERMAN.

	BACK.		MIXED.		FRONT.	
	ROUND.		ROUND.		ROUND.	
Close	u : (Kuh)				ü : (kühn)	i : ihn
	u (dumm)				ü (dünn)	i (Sinn)
Half-closed	o : (Sohn)				ö : (Söhne)	e : (geh)
Half-open	o (Sonne)			e (Gabe)	ö (können)	ä (Männer), ä : (mähen)
Open						
	a : (lahm), a (Lamm)					

COMBINED SCHEME OF VOWELS, ENGLISH, FRENCH AND GERMAN.

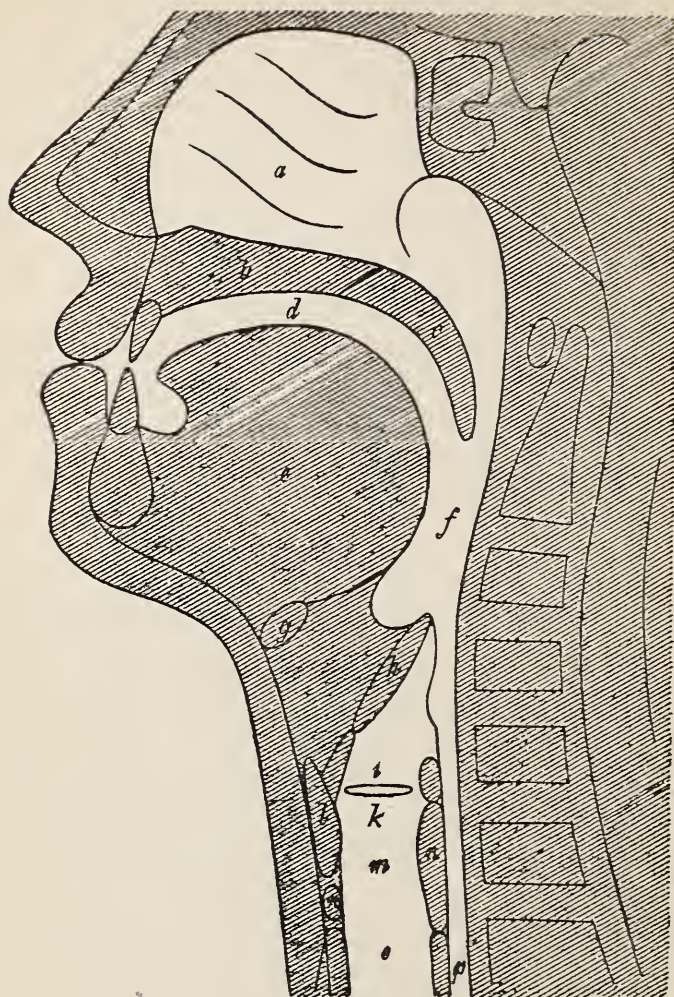
BACK.			MIXED.		FRONT.	
ROUND.		Nasal.	ROUND.		ROUND.	Nasal.
û					F. u	î
u					G. ü	i
ow					F. eu	ey
G. o			F. e	a	G. ö	e
F. o F. on				oe	F. eu F. eun	ê F. èn
		œ				æ
		â		F. a		
ô		F. â F. pan				
o						

Close {

Half-closed

Half-open {

Open {



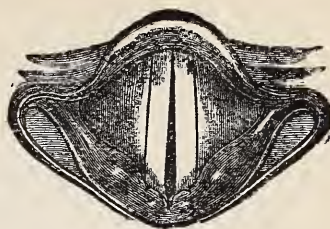
I.

a Nose. *b* Hard Palate. *c* Soft Palate. *d* Mouth. *e* Tongue. *f* Pharynx. *g* Hyoid Bone. *h* Epiglottis. *i* Glottis. *k* Vocal Chord. *l* Thyroid Cartilage. *m* Larynx. *n n* Cricoid Cartilage. *o* Windpipe. *p* Gullet.



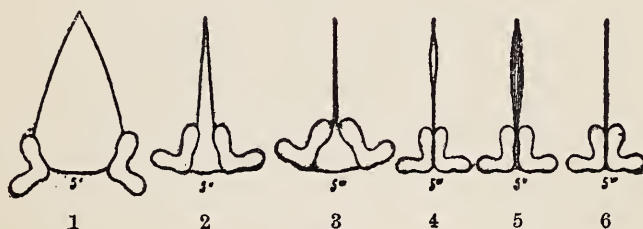
II.

Laryngoscopic view of the Female Glottis in the delivery of a Headnote (ordinary appearance).

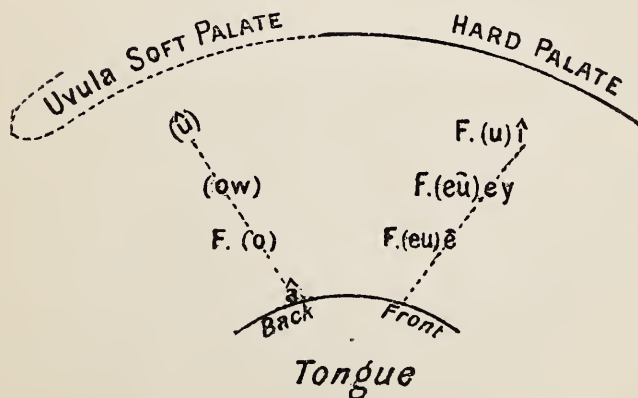


III.

Laryngoscopic view of the Male Glottis in the delivery of a Low Note.



IV.



V.

Diagram illustrating the formation of the Ten Principal Vowels. Rounded Vowels are enclosed in brackets.

INTRODUCTION.

§ 1. The object and plan of this book are indicated in its title and table of contents, but they need to be explained somewhat more fully.

It is not written for the purpose of bringing about a reform in the spelling of the English language, although, in the opinion of all philologists, and of many of the most thoughtful teachers, this is greatly to be desired. A study of the sounds of English will, it is to be hoped, prepare the way for that reform, which still seems to be in the far distance; but in the meantime English people need to know the sounds of their mother tongue for three reasons: (1) that they may speak it correctly; (2) that they may learn successfully the pronunciation of other languages, to which a knowledge of their own is the best introduction; and (3) that those who wish to study philology may have a key to that science. And the sounds of our language cannot be studied or explained without some system of phonetic spelling.

§ 2. **Importance of the Subject.** In the present day the importance of good English elocution is beginning to be duly recognised, and it is felt that modern languages ought to be more widely and efficiently taught than they have been hitherto. Philologists also tell us very plainly that an acquaintance with the written symbols of a language is not an adequate knowledge of the language itself, of which these symbols are but a more or less imperfect representation.

§ 3. **A Better System needed.** But we are not making much progress in this direction. Even amongst well-educated people, a clear and beautiful pronunciation of the English

language, without slovenliness or affectation, is exceedingly rare, and it is still more unusual to hear Englishmen speak French or German clearly and intelligibly, whilst lecturers on etymology find the students' ignorance of the sounds of language a serious barrier to their progress. Nor is this to be wondered at. For whilst we aim at teaching all other subjects on some well-planned method, the sounds of language are left to be picked up anyhow, by mere imitation and sheer force of memory, so that, setting aside students of shorthand, it is probable that not one person in a thousand could enumerate the principal sounds of our language, or of any other, or has any clear conception of the principles on which they should be classified.

And any teacher wishing to prepare himself to instruct a class in the first elements of phonetics is met by this serious difficulty, that there is no easy manual of phonetics to be had in which the sounds of English, French and German are simply explained. So this work is an attempt to supply the deficiency.

§ 4. **Prominence given to English Phonetics.** The greater part of the book is devoted to English sounds: (1) because we ought to proceed from the known to the unknown, and any confusion in our minds concerning English sounds will lead us to mix them up unawares with the sounds of other languages; (2) because when the principles of phonetics have once been taught and illustrated in our own language, this need not be repeated; and (3) because the sounds of English are more difficult than those of French and German.

§ 5. **A New Alphabet necessary.** The alphabets used in this book need a few words of explanation, as the need for a new alphabet is not obvious at first sight. The prevailing notion seems to be that nothing is easier than to spell phonetically with our present alphabet. But in point of fact the Roman alphabet, originally planned for a language with a simpler sound system, has not nearly symbols enough for the

very numerous sounds of our language. For instance, we have no symbols by which we can distinguish *u* in *but* and in *put*, *th* in *this* and in *thistle*, or *s* in *lesser* and *leisure*. So the deficiency must be remedied and the alphabet supplemented, either (1) by new letters, or (2) by using diacritic signs, or (3) by combining the old letters to form digraphs, as we are accustomed to do, for example, when we use *th*, *sh*, *ng*, *ee*, *oo*, to represent simple sounds.

§ 6. **Characteristics of Alphabets used here.** The objects aimed at in planning the alphabets used in this book are, to make the phonetic writing easy to read, to write and to print, by keeping as close to the received usage as possible. So no new or turned letters are used, and very few diacritic signs. The alphabet is supplemented chiefly by means of digraphs.

There would have been some obvious advantages in using the international alphabet of the *Maître Phonétique*, which can be adapted to any language, and where there is a single symbol for each sound. But this would necessitate the introduction of a good many new characters, as well as many departures from the usage of each particular nation, making the system much more difficult to read, to write and to print. The question is so often asked, by persons to whom the subject is new, "Could I read your phonetic writing at first sight?" that it is well to reduce this initial difficulty as much as possible; and the labour of teaching children to write new characters, and the trouble of getting them printed, are considerations of some importance.

The English alphabet used here is based upon Mr. Sweet's Broad Romic and the late Mr. W. R. Evan's Union. The French and German alphabets are original.

§ 7. **The Subject carefully graduated.** Great pains have been taken to graduate the subject, so as to make it intelligible to beginners. For instance, the consonants are treated before the vowels, as being easier to distinguish from one another, and to classify, according to the manner in which they are

formed. Some experience in teaching young children has been very valuable as showing in what order it is expedient to deal with the various parts of the subject, and special instructions for teachers will be found in Chap. VI.

§ 8. **Selection of Passages for Reading.** The passages for reading have been selected with a view to the requirements of children of ten years of age and upwards. It would be by far the best plan to teach children the sounds of the English language systematically from the very beginning, and to let them learn phonetic spelling before they attempt to spell in any other way. They would then articulate much better, and the irregularities of our ordinary spelling would be more accurately observed and more easily remembered, when the pupils had some fixed standard with which they could compare them. But teachers in elementary schools are not free to begin with phonetic spelling, and in secondary schools, where the need for phonetics will be more easily recognised, on account of the necessity for teaching French and German, and where there is more liberty of action, most of the children have learnt to read and begun to spell before admission. It will therefore be necessary, as a rule, to postpone the teaching of phonetics until they are at least ten years of age, so that they may have a fair knowledge of the ordinary spelling before they attempt any fresh system. And meantime the teacher, who has himself acquired a knowledge of phonetics, will have his perceptions of sound so sharpened that he will be able to do much, without any systematic lessons in phonetics, to correct defects of pronunciation and to train his pupils to pronounce English clearly and well.

§ 9. **Oral Teaching necessary.** It is not pretended that the use of this, or of any other book on phonetics, can supersede oral teaching, but it is hoped that this popular exposition of the sounds of English, French and German may enable teachers to acquire for themselves the first principles of phonetics, and make their oral teaching systematic and effectual.

§ 10. In conclusion, I may say that this work has not been undertaken without careful preparation. It is now more than thirty years since I first began to study the sounds of English, French and German, so that the book is the result of personal observation as well as of reading, and I hope it will prove reliable. The soundness of the French and German sections is, I think, sufficiently guaranteed by M. Paul Passy and Prof. W. Vietor, for this part of the book is based upon their writings, and has been thoroughly revised by them. They assure me also that I have succeeded in acquiring a good pronunciation of French and German.

As regards the sounds of English, I have not found myself able to follow any one phonetician in particular, nor to use the vowel system of Mr. Bell, which is adopted, with some modifications, by Messrs. Ellis and Sweet. But in this I am not singular, for the Bell system is not generally accepted by foreign phoneticians. I have however learnt much from the writings of Dr. Sweet, and especially from his *Elementarbuch*.

The writers from whom I have derived most assistance in preparing this volume are Sweet, Vietor, Passy, Murray (in the *New English Dictionary*), Ellis, and the late Mr. W. R. Evans. I have also profited from the works of Beyer, Trautmann, Techmer, Jespersen, and others, and have learnt something from the dictionaries of Walker and Stormonth, though the phonetic systems of these dictionaries are very imperfect, especially as regards unaccented vowels.

I am also indebted to the kindness of many fellow-workers for help and criticisms of various kinds; to the late Frau Flohr, for first giving me an interest in phonetics, by her excellent lessons in German pronunciation; to the late Mr. W. R. Evans, Dr. Sweet, and Prof. Skeat for various useful criticisms; and most of all to Prof. Vietor, M. Passy, Dr. Ellis, and Prof. A. Schröer, for oral instruction and for reading and revising my book.

I have also to thank Prof. Vietor, Dr. Techmer and Sir

Morell Mackenzie, for permission to use diagrams; and Mr. Murray for allowing me to borrow twelve of James's *Æsop's Fables*.

It may be useful to append here a list of some of the most necessary books on phonetics, originally prepared for the Conference of the Teachers' Guild in April, 1890.

§ 11. LIST OF BOOKS RECOMMENDED TO STUDENTS.

ENGLISH, FRENCH AND GERMAN.

- (1) *Le Maître Phonétique*. Organe de l'Association Phonétique Internationale. (11 route de Fontenay, Bourglala-Reine, Seine.) Monthly: price per ann., 4 fr.; per single number, 35 centimes. For members of the Association, 3 fr. per ann.
- (2) *Primer of Phonetics*. Henry Sweet. (Clarendon Press, 1890.) 3s. 6d.
- (3) *Elemente der Phonetik und Orthoepie des Deutschen, Englischen und Französischen*, von Wilhelm Viëtor. 4. durchgesehene Auflage. (O. R. Reisland, Leipzig, 1898.) 7 marks; half-bound, 8 m.
- (4) *Kleine Phonetik des Deutschen, Englischen und Französischen*. (O. R. Reisland, Leipzig, 1897.) Marks 2.40.
- (5) *Elements of Phonetics*: English, French and German. Wilhelm Viëtor. Translated and adapted by Walter Rippmann. (J. M. Dent & Co., London, 1898.) 2s. 6d. net.
- (6) *Phonetische Studien*. Zeitschrift für wissenschaftliche und praktische Phonetik. Herausgegeben von Wilhelm Viëtor. Six vols. (N. G. Elwert, Marburg in Hessen, 1888—1893.) Marks 36 net.
- (7) *Die Neueren Sprachen*. Zeitschrift für den neusprachlichen Unterricht. Zugleich Fortsetzung der *Phone-*

tischen Studien. Herausgegeben von *Wilhelm Viator*. (N. G. Elwert, Marburg in Hessen.) Ten numbers appear in the year. Marks 12 per ann.

ENGLISH.

- (1) *Elementarbuch des Gesprochenen Englisch.* Henry Sweet. 3rd ed. (Clarendon Press, 1891.) 2s. 6d.
- (2) *Primer of Spoken English.* Henry Sweet. 2nd ed. (Clarendon Press, 1898.) 3s. 6d.
- (3) *The Teacher's Manual.* (Soames's Phonetic Method for Learning to Read.) Two parts. (Swan Sonnenschein & Co., London, 1897.) Each 2s. 6d.
- (4) *Albany Phonetic Readers.* (Soames's Method.) Three numbers. (Swan Sonnenschein & Co., London, 1893.) 4d., 4d. and 8d.
- (5) *Northern English.* R. J. Lloyd. (Viator's *Skizzen Lebender Sprachen*. I.) (B. G. Teubner, Leipzig, 1899.) Marks 3.

FRENCH.

- (1) *Les Sons du Français.* Leur Formation, leur Combinaison, leur Représentation. *Paul Passy*. 4^e éd. (Firmin-Didot, Paris, 1895.) 1 fr. 50 c.
- (2) *Le Français Parlé.* Morceaux choisis à l'usage des étrangers, avec la Prononciation Figurée. *Paul Passy*. 4^e éd. (O. R. Reisland, Leipzig, 1897.) Marks 1·80.
- (3) *Premier (Deuxième) Livre de Lecture.* *Paul Passy*. 3^e éd. (Librairie Populaire, Paris, 1896-1890.) 30 c. and 50 c.
- (4) 25 *Cantiques Populaires*: also, *L'Évangile de Luc*; *Actes des Apôtres*; *Lettre aux Philippines*; *L'Évangile de Jean*; *La Légende du 4^e Mage*; *Lectures Variées*, en transcription phonétique. *Paul Passy*. (Librairie Populaire, Paris, 1893 ff.) 25 c. to 2 fr. 50 c.

- (5) *Abrégé de Prononciation Française* (Phonétique et Orthoépie). *Paul Passy*. (O. R. Reisland, Leipzig, 1897.) Marks 1.
- (6) *Phrases de tous les jours*. *Felix Franke*. 7^e éd. (O. R. Reisland, Leipzig, 1896.) Marks 0·80.
- (7) *Ergänzungsheft* (to 6). *Felix Franke*. 4^e éd. (O. R. Reisland, Leipzig, 1894.)
- (8) *Fransk Begynderbog*. *Otto Jespersen*. 2. udg. (Carl Larsen, Copenhagen, 1897.) 3 kr.
- (9) *Französische Phonetik*, für Lehrer und Studierende. *Franz Beyer*. 2. Aufl. (Otto Schulze, Cöthen, 1897.) Marks 4·80.
- (10) *Elementarbuch des Gesprochenen Französisch*. *F. Beyer* und *P. Passy*. (Otto Schulze, Cöthen, 1893.) Marks 2·50.
- (11) *Ergänzungsheft* (to 10). *F. Beyer*. (Otto Schulze, Cöthen, 1893.)
- (12) *Französische Aussprache und Sprachfertigkeit*. Phonetik sowie mündliche und schriftliche Übungen im Klassenunterrichte. 3rd ed. *Karl Quiehl*. (N. G. Elwert, Marburg in Hessen, 1898.) Marks 3·20, half-bound, m. 3·80.

GERMAN.

- (1) *German Pronunciation: Practice and Theory*. By *Wilhelm Viëtor*, Ph.D., M.A. (Marburg). 2nd ed. (Henninger Brothers, Heilbronn, 1890.) Marks 1·50; cloth, m. 2.
- (2) *Lesebuch in Lautschrift*. *Wilhelm Viëtor*. 1st part. (B. G. Teubner, Leipzig, 1899.) Marks 3.
- (3) *Deutsche Bühnenaussprache*. Ergebnisse der Beratungen zur ausgleichenden Regelung der deutschen Bühnenaussprache . . . Im Auftrage der Kommission herausgegeben von *Theodor Siebs*. (Albert Ahn, Berlin, Köln und Leipzig, 1898.) Marks 2.

The most necessary for beginners of the books above mentioned are Sweet's *Primer of Spoken English*, Passy's *Sons du Français*, Vietor's *German Pronunciation*, and the *Maître Phonétique*.

Professor Vietor's *Elemente der Phonetik* will also be found extremely useful as giving a comparative view of English, French and German sounds, and *Neuere Sprachen* is essential to those who wish to keep abreast of the rapidly advancing science of Phonetics.

I.

THE VOCAL ORGANS DESCRIBED.

§ 12. It is impossible to explain and classify the sounds of any language without first describing the apparatus by which human speech is formed. The organs of speech are *the lungs*, with the bronchial tubes, *the windpipe*, the upper portion of which is called *the larynx*, *the pharynx*, or passage immediately above the windpipe and gullet, *the mouth* and *the nose*.

A general view of the organs of speech, excepting the lungs and the bronchial tubes, is given in diagram I., whilst II. and III. give views of the larynx as seen in the laryngoscope, and IV. shows the glottis, or slit in the larynx through which the breath passes, opened more or less widely according to the manner in which it is used.

§ 13. **The Lungs.** The function of the lungs in speech is simply to act as bellows, and to propel the air through the windpipe to the larynx, where the voice is formed. The notion that some voice sounds are formed in the chest, whilst others proceed from the head, and so on, is very widely prevalent, but it is a delusion to suppose that the voice can be formed anywhere except in the larynx.

§ 14. **The Larynx** is the upper part of the windpipe. It may be seen in men to form the projection in the throat familiarly called Adam's apple. In the larynx are two horizontal membranes called the vocal chords, which appear in diagrams II. and III. as two parallel white bands in the centre of the larynx. They are connected by membranes called ventricular

bands with the walls of the larynx, so that the air from the lungs is obliged to pass between them. The opening between the vocal chords is called the glottis.

§ 15. **The Glottis.** The vocal chords are attached at the back to two movable cartilages, called the arytaenoid cartilages, fig. IV. *cc*, and the diagram shows how the glottis may be opened to leave a passage for the breath, or entirely closed so as to stop it, or how the cartilages at the back may be open and the vocal chords closed, or the reverse. When the stream of breath, passing through the larynx, causes the vocal chords, or lips of the glottis, to vibrate, it produces the sound we call voice.

Fig. IV. 1 represents the glottis opened as wide as possible, both back and front, as it would be for blowing out a candle. IV. 2 shows it in the position for sounding the letter *h*, when the opening is reduced, but the vocal chords are not made to vibrate. They are only brought sufficiently near to one another to cause a slight friction of the breath against their edges. In IV. 3 we see an opening in the cartilaginous glottis alone, used for whispering. IV. 4 and 5, which should be compared with II. and III., show the glottis as it is during the emission of the voice, when the vocal chords are vibrating. It will be observed that, for the upper register (IV. 4), only a small portion of the vocal chords can vibrate, as they are partially closed, whilst the cartilaginous glottis is completely shut; and in this register the glottis is alternately open and shut, so that the air passes between the chords in a series of puffs. But for the lower register (IV. 5) the chords vibrate in their whole length, and the cartilaginous glottis is slightly opened. IV. 6 represents the glottis completely shut, so that the breath is quite stopped. In coughing, or clearing the throat, it is closed in this manner, and then suddenly opened with an explosion; and the same action, used in speaking, is called the glottal stop.

§ 16. **The Supraglottal Passages**, through which the breath passes when it has left the larynx, form a resonance

chamber, modifying the quality of the voice. Sounds can be formed by the breath in these passages, without any vibration of the vocal chords, as for instance, *s* and *sh*, used in hissing and hushing, but not the sound we call voice.

The breath passes first into the *pharynx*, which is separated from the larynx by a movable lid called the *epiglottis*. This lid is closed in the act of swallowing, to prevent the food from passing into the windpipe and choking us. And from the pharynx it passes out through the mouth or the nose.

The passage through the nose can be opened or closed by the movements of the *soft palate* (I. c.). For although the front half of the palate is hard, the back part, to which is attached the little tongue called the *uvula*, is soft and movable. By lowering the soft palate we allow the air to pass behind it and escape by the nose, as it commonly does when we are at rest; but in speaking and singing the soft palate is raised, and the nose passage shut, so that the breath all passes through the mouth, except when we pronounce those vowels and consonants which are called nasal.

It is by the movements of the lips, tongue and soft palate that the various vowels and consonants are formed, as we shall see when considering them in detail.

§ 17. The vocal organs have been compared to various kinds of instruments, but Dr. Morell Mackenzie says, "The larynx is a musical instrument unique in construction, which cannot, strictly speaking, be classed with any other sound-producing apparatus. It bears a close resemblance, however, to the so-called *reed* instruments, though differing from them in several important points. Reeds are of different kinds, but the essential feature in all is that they break up a continuous current of air into a series of jets or puffs. The vocal reeds are elastic membranes which must be stretched between the fixed points of attachment before they can be made to vibrate. This is effected by the action of the various muscles acting on the chords, and the degree of tension can be altered and the

vibrating element lengthened or shortened at will, so that one chord serves the purpose of many reeds of different sizes, a triumph of economy of material combined with perfection of mechanism to which there is nothing comparable in any musical instrument made with hands."

II.

ENGLISH SOUNDS ILLUSTRATED.

§ 18. The very first step in the study of phonetics should be to learn to distinguish the sounds of the mother tongue; and as many of these are obscured by our ordinary spelling, it seems necessary to illustrate them very fully, as is done in the following examples.

It will be found that some sounds have been more fully illustrated than others. This is done to meet the requirements of teachers, who may be glad to find a large number of examples of the rarer and more difficult sounds, to serve as examples in class teaching.

Amongst the examples are some rare and very irregular words, which may perhaps seem superfluous. These are not meant for children; but just because they are so seldom heard, it may be convenient to show how they ought to be pronounced. Some of these rare words are taken from a list drawn up by Dr. Ellis, and now out of print.

THE CONSONANTS ILLUSTRATED.

§ 19. The symbols used to represent the consonants in ordinary spelling are as follows:—

p. Symbols:—*p, pp, ph, pe, ppe, gh*; as in

<i>pen</i>	<i>Clapham</i>	<i>steppe</i>
<i>happy</i>	<i>Grimthorpe</i>	<i>hiccough</i>

b. Symbols:—*b, bb, pb, be*; as in

<i>bed</i>	<i>ebb</i>	<i>cupboard</i>	<i>Morecambe</i>
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(14)

t. Symbols :—*t, tt, ed, th, tw, bt, ct, pt, cht, phth, z, te, tte* ;
as in

Ten	THyme	indICT	PHThisic (tizik)	
bETTER	TWO	receIPT	mezzotint (metso'tint)	
stopped	deBT	yACHT	castE	gazette

d. Symbols :—*d, dd, ed, de, ld, dh, ddh, bd* ; as in

den	begged	would	Buddhist
add	horde	Wyndham	Bdellium

k. Symbols :—*k, c, q, ck, ch, cc, cq, qu, que, lk, gh, sc, x, tch, ke, lke, quh, cch* ; as in

kill	quell	acquaint	hough	BurKE
call	back	liquor	viscount	FolKEstone
havoc	ache	barque	except	UrQUhart
sceptic	account	walk	hatchel	BacCHANal

g. Symbols :—*g, gg, gh, gue, ckg, gge* ; as in

Go	egg	ghost	league	blackguard	Bainbrigge
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§ 20. m. Symbols :—*m, mm, gm, lm, mb, mn, mp, me, mme, chm, n, nte, lmonde* ; as in

man	lamb	holme	Banff	
hammer	hymn	programme	Pontefract (Pœmfrit)	
phlegm	Hampden	drachm	Cholmondeley (Chœmli)	
psalm				

n. Symbols :—*n, nn, en, on, gn, hn, kn, mn, pn, sn, ln, dn, nd, nh, nw, mp, ne, nne, gne, dding* ; as in

net	GNaw	Pneumatics	riband	borne
dinner	JOHN	puisne	ipecacuanha	ANNE
opening	KNOW	Lincoln	gunwale	coigne
pardoning	MNemonics	Wednesday	compter	studding-sail

ng. Symbols :—*ng, n, nd, ngue, ngh, nz* ; as in

thing	handkerchief	Birmingham
think	tongue	Menzies

Additional examples of **ng** written *n* before *g*, *k*, *c*, *q*, *ch* and *x*; i.e., before the sounds **g** and **k**:—

<i>finger</i>	<i>hungry</i>	<i>monkey</i>	<i>banquet</i>
<i>anger</i>	<i>sink</i>	<i>ancle</i>	<i>anchor</i>
<i>angry</i>	<i>thank</i>	<i>uncle</i>	<i>anxious</i>
<i>hunter</i>	<i>donkey</i>	<i>conquer</i>	<i>lynx</i>

§ 21. **l**. Symbols:—*l*, *ll*, *sl*, *gl*, *ld*, *lw*, *le*, *lle*, *sle*, *ln*, *al*, *uall*; as in

<i>Let</i>	<i>seraglio</i>	<i>carle</i>	<i>kiln</i>
<i>well</i>	<i>Guildford</i>	<i>gazelle</i>	<i>Magdalen</i>
<i>island</i>	<i>Woolwich</i>	<i>aisle</i>	<i>victualler</i>

r. Symbols:—*r*, *rr*, *rh*, *wr*, *rw*, *rwh*, *re*, *rre*, *rrh*, *rps*; as in

<i>red</i>	<i>rhétoric</i>	<i>Norwich</i>	<i>Steere</i>	<i>myrrh</i>
<i>merry</i>	<i>write</i>	<i>Tyrwhitt</i>	<i>parterre</i>	<i>corps</i>

§ 22. **wh**. Symbol:—*wh*; as in

<i>where</i>	<i>whistle</i>	<i>why</i>
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w. Symbols:—*w*, *u*, *o*, nothing at all; as in

<i>wear</i>	<i>square</i>	<i>choir</i>	<i>one</i>
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f. Symbols:—*f*, *ff*, *ph*, *gh*, *lf*, *ft*, *pph*, *u*, *fe*, *ffe*; as in

<i>fill</i>	<i>physic</i>	<i>half</i>	<i>sapphire</i>	<i>Skaife</i>
<i>stiff</i>	<i>rough</i>	<i>often</i>	<i>lieutenant</i>	<i>Shorncliffe</i>

v. Symbols:—*v*, *ve*, *lve*, *f*, *ph*, *lv*, *sv*, *zv*; as in

<i>vest</i>	<i>halve</i>	<i>nephew</i>	<i>Grosvenor</i>
<i>twelve</i>	<i>of</i>	<i>Belvoir</i>	<i>rendezvous</i>

th. Symbols:—*th*, *t*, *h*, *tth*, *gh*, *phth*; as in

<i>thin</i>	<i>Southampton</i>	<i>eighth</i>	<i>Matthew</i>	<i>Keighley</i>	<i>phthisis</i>
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dh. Symbols:—*th*, *the*; as in

<i>this</i>	<i>soothe</i>
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th and **dh** compared :—

Initial.		Final.		Medial.	
th	dh	th	dh	th	dh
THief	THE	piTH	with	ether	either
THing	THIS	paTH	PATHS	ARTHur	father
THatch	THAT	truTH	truthS	noTHing	mother
THin	THEY	oaTH	oaths	auTHor	northern
THick	THEN	moUTH	mouthS	earTHy	worTHy
THorn	THAN	breATH	breatHE	piTHy	wither
THree	THUS	sheATH	sheatHE	earTHEN	further
THrough	THERE	sooTH	soothe	ethics	weather
THrow	THOUGH	loATH	loathe	method	feather

s. Symbols :—*s, ss, se, c, ce, sc, sce, sch, sw, st, sth, ps, z, str, tsw, sse, tzs, ces, renc, rces, sh* ; as in

seal	scene	listen	mistress (Mrs.)	Gloucester
hiss	coalesce	isthmus	boatswain	Cirencester
pulse	Schism	Psalm	crevasse	Worcester
cell	sword	quartz	britzska	Masham
dance				

z. Symbols :—*z, zz, ze, s, ss, se, es, c, sc, cz, sh, si, is, x, ds, sw* ; as in

zeal	scissors	discern	venison
puzzle	cleanse	czar	beaux
furze	Wednesday	dishonour	Windsor
his	sacrificing	business	Keswick

sh. Symbols :—*sh, s, ch, ss, c, t, shi, si, ssi, ci, ce, sci, ti, sch, che, chsi, psh, sshe* ; as in

she	assure	fashion	social	motion	fuchsia
sugar	officiate	Asia	ocean	schedule	PSHaw
chaise	vitiate	mission	conscious	moustache	ASSHeton

zh. Symbols :—*z, s, zi, si, ssi, ti, g, ge* ; as in

azure	glazier	abscission	rouging
pleasure	division	transition	rouge

Additional examples :—

<i>seizure</i>	<i>treasure</i>	<i>brasier</i>	<i>derision</i>	<i>confusion</i>
<i>leisure</i>	<i>osier</i>	<i>vision</i>	<i>occasion</i>	<i>delusion</i>
<i>measure</i>	<i>hosier</i>	<i>decision</i>	<i>intrusion</i>	<i>usual</i>

y. Symbols :—*y, i, e, j, l* ; as in

yet onion hideous hallelujah cotilLon

Also *g* in the combination *gn*, pronounced **ny** ; as in
vignette (vinyét)

h. Symbols :—*h, wh, gh, lquh* ; as in

he who Callaghan Colquhoun

§ 23. **ch.** Symbols :—*ch, tch, che, t, ti, te, c, jori* ; as in

<i>chest</i>	<i>ditch</i>	<i>luncheon</i>	<i>question</i>	<i>violoncello</i>
<i>rich</i>	<i>niche</i>	<i>nature</i>	<i>righteous</i>	<i>Marjoribanks</i>

j. Symbols :—*j, g, ge, gi, dj, dg, dge, di, ch, gh* ; as in

<i>jest</i>	<i>hinge</i>	<i>dungeon</i>	<i>adjourn</i>	<i>hedge</i>	<i>Greenwich</i>
<i>gentle</i>	<i>barge</i>	<i>collegian</i>	<i>judgment</i>	<i>soldier</i>	<i>Bellingham</i>

SYLLABIC CONSONANTS.

§ 24. **m'.** Symbols :—*m* ; as in

baptism criticism rhythm chasm spasm

n'. Symbols :—*en, on, in, ain, enn* ; as in

<i>seven</i>	<i>strengthening</i>	<i>button</i>	<i>prisoner</i>	<i>cousin</i>
<i>written</i>	<i>lengthening</i>	<i>bacon</i>	<i>reasoning</i>	<i>Britain</i>
<i>open</i>	<i>heathenish</i>	<i>person</i>	<i>seasonable</i>	<i>halfpenny</i>

l'. Symbols :—*le, el, al, ul, ael, wale, ual, ell, tle* ; as in

<i>bottle</i>	<i>troubled</i>	<i>vessel</i>	<i>sepulchre</i>	<i>victuals</i>
<i>apple</i>	<i>settled</i>	<i>musical</i>	<i>Michael</i>	<i>levelling</i>
<i>riddle</i>	<i>flannel</i>	<i>difficult</i>	<i>gunwale</i>	<i>bristle</i>

THE LONG VOWELS ILLUSTRATED.

§ 25. â.

Symbols for â:—*a, au, ah, aa, ai, a-e, ar, ear, uar, er, aar, arre.*

<i>spa</i>	<i>aft</i>	<i>rather</i>	<i>task</i>	<i>repast</i>	<i>branch</i>
<i>papa</i>	<i>waft</i>	<i>ass</i>	<i>cask</i>	<i>chant</i>	<i>blanch</i>
<i>mamma</i>	<i>shaft</i>	<i>pass</i>	<i>flask</i>	<i>grant</i>	<i>command</i>
<i>palm</i>	<i>raft</i>	<i>brass</i>	<i>rascal</i>	<i>plant</i>	<i>demand</i>
<i>balm</i>	{ <i>draft</i>	<i>grass</i>	<i>past</i>	<i>slant</i>	<i>laugh</i>
<i>calm</i>	{ <i>draught</i>	<i>class</i>	<i>mast</i>	<i>dance</i>	<i>aunt</i>
<i>psalm</i>	<i>craft</i>	<i>glass</i>	{ <i>cast</i>	<i>lance</i>	<i>downt</i>
<i>alms</i>	<i>graft</i>	<i>gasp</i>	{ <i>caste</i>	<i>chance</i>	<i>jaunt</i>
<i>almond</i>	<i>after</i>	<i>rasp</i>	<i>fast</i>	<i>prance</i>	<i>launch</i>
<i>sample</i>	<i>rafter</i>	<i>hasp</i>	<i>vast</i>	<i>trance</i>	<i>ah</i>
<i>example</i>	<i>salve</i>	<i>grasp</i>	<i>last</i>	<i>answer</i>	<i>hurrah</i>
<i>calf</i>	<i>halve</i>	<i>clasp</i>	<i>blast</i>	<i>advance</i>	<i>bah</i>
<i>half</i>	<i>path</i>	<i>ask</i>	<i>master</i>	<i>askance</i>	<i>kraal</i>
<i>chaff</i>	<i>bath</i>	<i>bask</i>	<i>pastor</i>	{ <i>stanch</i>	<i>plaster</i>
<i>staff</i>	<i>lath</i>	<i>mask</i>	<i>aghaſt</i>	{ <i>ſtaunch</i>	<i>are</i>
<i>quaff</i>	<i>father</i>				

Observe that in the following examples *r* is silent. The symbol most commonly used to represent â is *ar*.

<i>hard</i>	<i>parse</i>	<i>barb</i>	<i>marsh</i>	<i>guard</i>
<i>card</i>	<i>farm</i>	<i>park</i>	<i>marl</i>	<i>clerk</i>
<i>cart</i>	<i>darn</i>	<i>large</i>	<i>starve</i>	<i>bazaars</i>
<i>part</i>	<i>harp</i>	<i>march</i>	<i>heart</i>	<i>marred</i>

â in unaccented syllables.

<i>transgress</i>	<i>transform</i>	<i>sarcastic</i>
<i>transcend</i>	<i>artisan</i>	<i>narcotic</i>
<i>transcribe</i>	<i>artillery</i>	<i>contrast</i>
<i>translate</i>	<i>partake</i>	<i>placard</i>

§ 26. *oe*.

Symbols for *oe*:—*ur, er, ir, or, our, ear, yr, urre, erre, irre, eur, olo, rid.*

Observe that in all these examples *r* is silent.

<i>turn</i>	<i>firm</i>	<i>journey</i>	<i>purred</i>	<i>stirred</i>
<i>hurt</i>	<i>dirt</i>	<i>earth</i>	<i>concluded</i>	<i>amateurs</i>
<i>herd</i>	<i>word</i>	<i>learn</i>	<i>preferred</i>	<i>colonel</i>
<i>serve</i>	<i>work</i>	<i>myrtle</i>	<i>erred</i>	<i>Bridlington</i>

oe in unaccented syllables.

<i>perverse</i>	<i>perturb</i>	<i>adverse</i>
<i>pervert</i>	<i>fertility</i>	<i>pervert</i>

§ 27. *ê*.

Symbols for *ê*:—*a, ai, ea, aa, ae, ao, e-e.*

<i>Mary</i>	<i>paring</i>	<i>scaring</i>	<i>dairy</i>	<i>wearer</i>
<i>wary</i>	<i>baring</i>	<i>barbarian</i>	<i>fairy</i>	<i>wearing</i>
<i>vary</i>	<i>daring</i>	<i>vegetarian</i>	<i>airing</i>	<i>tearing</i>
<i>chary</i>	<i>caring</i>	<i>grammarian</i>	<i>pairing</i>	<i>Aaron</i>
<i>parent</i>	<i>sparing</i>	<i>gregarious</i>	<i>fairest</i>	<i>aerie</i>
<i>rarest</i>	<i>staring</i>	<i>airy</i>	<i>bearer</i>	<i>aorist</i>

ê unaccented.

<i>whereon</i>	<i>therein</i>
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§ 28. *ey*.

Symbols for *ey*:—*a-e, a, ai, ay, ah, ei, ey, ea, eh, ao, au, ag-e aig, aigh, eig, eigh, aye, eye, eighe, ait, alf.*

<i>fate</i>	<i>pain</i>	<i>they</i>	<i>champagne</i>	<i>played</i>
<i>gate</i>	<i>rain</i>	<i>obey</i>	<i>campaign</i>	<i>obeyed</i>
<i>gale</i>	<i>pay</i>	<i>great</i>	<i>straight</i>	<i>surveyed</i>
<i>dale</i>	<i>ray</i>	<i>break</i>	<i>feign</i>	<i>weighed</i>
<i>baker</i>	<i>dahlia</i>	<i>eh</i>	<i>weigh</i>	<i>neighed</i>
<i>lady</i>	<i>vein</i>	<i>gaol</i>	<i>eight</i>	<i>trait</i>
<i>bass</i>	<i>veil</i>	<i>gauge</i>	<i>aye (ever)</i>	<i>halfpenny</i>

ey unaccented.

<i>chaotic</i>	<i>namesake</i>	<i>cognate</i>	<i>railway</i>	<i>survey</i> (sbst.)
<i>earthquake</i>	<i>wholesale</i>	<i>detail</i>	<i>essay</i>	<i>billetdoux</i>

§ 29. î.

Symbols for î:—*ee, ea, e-e, e, ei, ie, i, i-e, æ, œ, eo, ey, eye, ui, uay, e'e, eh, eig, eigh, egh, ain, eau, e-y, is.*

<i>feel</i>	<i>cedar</i>	<i>chagrin</i>	<i>key</i>	<i>seignory</i>
<i>feet</i>	<i>fever</i>	<i>machine</i>	<i>keyed</i>	<i>leigh</i>
<i>heat</i>	<i>ceiling</i>	<i>fatigue</i>	<i>mosquito</i>	<i>leg</i>
<i>heave</i>	<i>niece</i>	<i>Cæsar</i>	<i>quay</i>	<i>Caius College</i>
<i>scene</i>	<i>relief</i>	<i>diarrhœa</i>	<i>h'en</i>	<i>Beauchamp</i>
<i>theme</i>	<i>invalid</i>	<i>people</i>	<i>vehicle</i>	<i>Wemyss</i>

î unaccented.

<i>eternal</i>	<i>create</i>	<i>reality</i>	<i>concrete</i>
<i>equality</i>	<i>react</i>	<i>legality</i>	<i>sortie</i>
<i>precede</i>	<i>reunion</i>	<i>siesta</i>	<i>debris</i>

§ 30. ô.

Symbols for ô:—*aw, au, a, o, ou, augh, awe, ough, oa, oo, ah, at, ag, augha, or, ore, oar, our, ar, arre, oor, aor, oare, oure, oore, eor.*

<i>hawk</i>	<i>walk</i>	<i>toss</i>	<i>trough</i>	<i>broad</i>
<i>fawn</i>	<i>stalk</i>	<i>frost</i>	<i>ought</i>	<i>flooring</i>
<i>sauce</i>	<i>la</i>	<i>cost</i>	<i>caught</i>	<i>mahlstick</i>
<i>pause</i>	<i>broth</i>	<i>off</i>	<i>awe</i>	<i>batman</i>
<i>fall</i>	<i>cloth</i>	<i>soft</i>	<i>thawed</i>	<i>Magdalen Coll.</i>
<i>ball</i>	<i>loss</i>	<i>cough</i>	<i>ought</i>	<i>Vaughan</i>

Observe that in the following examples *r* is silent. The commonest symbol for ô is *or*.

<i>lord</i>	<i>fort</i>	<i>board</i>	<i>course</i>	<i>floors</i>	<i>poured</i>
<i>cord</i>	<i>gored</i>	<i>hoard</i>	<i>warn</i>	<i>extraordinary</i>	<i>floored</i>
<i>port</i>	<i>stored</i>	<i>court</i>	<i>warred</i>	<i>soared</i>	<i>George</i>

ô unaccented.

<i>Authority</i>	<i>portray</i>	<i>downfall</i>	<i>landau</i>
<i>Already</i>	<i>foretell</i>	<i>import</i>	<i>exhortation</i>
<i>portentous</i>	<i>foresee</i>	<i>export</i>	<i>importation</i>

§ 31. ow.

Symbols for **ow**:—*o-e, o, oa, ow, ou, owe, oe, oo, ew, ewe, ough, oh, eau, eo, au, os, aut, ock.*

<i>bone</i>	<i>road</i>	<i>owe</i>	<i>sew</i>	<i>yeoman</i>
<i>vote</i>	<i>bowl</i>	<i>rowed</i>	<i>sewed</i>	<i>hauteur</i>
<i>most</i>	<i>growth</i>	<i>woe</i>	<i>though</i>	<i>apropos</i>
<i>folk</i>	<i>soul</i>	<i>foe</i>	<i>oh</i>	<i>hautboy</i>
<i>goat</i>	<i>mould</i>	<i>brooch</i>	<i>beau</i>	<i>Cockburn</i>

ow unaccented.

<i>coincidence</i>	<i>poetic</i>	<i>impost</i>	<i>inmost</i>
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§ 32. û.

Symbols for **û**:—*oo, u, u-e, ou, ue, ew, ewe, o, o-e, ui, eu, ough, oe, ooe, out, oux, eugh, ougha.*

<i>root</i>	<i>wound</i>	<i>strewed</i>	<i>fruit</i>	<i>surtout</i>
<i>cool</i>	<i>group</i>	<i>brewed</i>	<i>bruise</i>	<i>billetdoux</i>
<i>truth</i>	<i>true</i>	<i>do</i>	<i>rheumatism</i>	<i>Buckleugh</i>
<i>prudent</i>	<i>blue</i>	<i>tomb</i>	<i>through</i>	<i>Brougham</i>
<i>rule</i>	<i>brew</i>	<i>move</i>	<i>shoe</i>	
<i>plume</i>	<i>crew</i>	<i>approve</i>	<i>wooded</i>	

û unaccented.

<i>brutality</i>	<i>prudential</i>	<i>judicial</i>	<i>Gertrude</i>
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For the combination **yû**, see § 44:

THE SHORT VOWELS ILLUSTRATED.

§ 33. a.

a is always unaccented.

Symbols for **a**:—*a, ah, e, eh, o, o-e, u, ou, ough, gh, ia, aa, oi, ro, au, oa, ar, er, re, or, ur, our, yr, uor, uer, ure, are, ere, oure, yre, uere, oar, oir, uhar.*

<i>Aloud</i>	<i>portable</i>	<i>tendency</i>	<i>Europe</i>
<i>Aside</i>	<i>miracle</i>	<i>expediency</i>	<i>Asylum</i>
<i>mature</i>	<i>mentally</i>	<i>Nineveh</i>	<i>vellum</i>
<i>balloon</i>	<i>verbally</i>	<i>waggon</i>	<i>syrup</i>
<i>moral</i>	<i>legacy</i>	<i>cannon</i>	<i>stirrup</i>
<i>mental</i>	<i>litany</i>	<i>wisdom</i>	<i>enormous</i>
<i>organ</i>	<i>ascendancy</i>	<i>phantom</i>	<i>glorious</i>
<i>grammarian</i>	<i>villa</i>	<i>idol</i>	<i>jealousy</i>
<i>canvas</i>	<i>Bella</i>	<i>carrot</i>	<i>thorough</i>
<i>carat</i>	<i>America</i>	<i>bullock</i>	<i>Edinburgh</i>
<i>servant</i>	<i>Sarah</i>	<i>develop</i>	<i>parliament</i>
<i>distant</i>	<i>verandah</i>	<i>testimony</i>	<i>Isaac</i>
<i>guidance</i>	<i>barren</i>	<i>harmony</i>	<i>tortoise</i>
<i>balance</i>	<i>moment</i>	<i>geology</i>	<i>iron</i>
<i>ballast</i>	<i>payment</i>	<i>argosy</i>	<i>Augusta</i>
<i>breakfast</i>	<i>violence</i>	<i>welcome</i>	<i>meerschaut</i>
<i>ornament</i>	<i>experience</i>	<i>Gladstone</i>	<i>waistcoat</i>

Observe that in the following examples **r** is silent.

<i>sluggard</i>	<i>understand</i>	<i>martyrs</i>	<i>entered</i>
<i>standard</i>	<i>interview</i>	<i>liquors</i>	<i>rumoured</i>
<i>bulwark</i>	<i>centred</i>	<i>conquers</i>	<i>martyred</i>
<i>proverb</i>	<i>comfort</i>	<i>measured</i>	<i>conquered</i>
<i>modern</i>	<i>stubborn</i>	<i>ventured</i>	<i>cupboard</i>
<i>exercise</i>	<i>Saturday</i>	<i>beggared</i>	<i>avoirdupois</i>
<i>entertain</i>	<i>honours</i>	<i>collared</i>	<i>Urquhart</i>

§ 34. œ.

œ almost always has an accent, primary or secondary.

Symbols for **œ**:—*u, o, o-e, ou, oo, oe, ow.*

<i>nut</i>	<i>son</i>	<i>dove</i>	<i>flood</i>
<i>duck</i>	<i>money</i>	<i>touch</i>	<i>does</i>
<i>dust</i>	<i>come</i>	<i>rough</i>	<i>rowlock</i>

œ with secondary accent.

<i>unjust</i>	<i>uproot</i>	<i>teacup</i>	<i>humbug</i>
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œ unaccented.

<i>hubbub</i>	<i>punctility</i>	<i>pugnacious</i>	<i>ductility</i>	<i>ulterior</i>
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§ 35. æ.

Symbols for **æ**:—*a, a-e, ua, ai, e, æ.*

<i>man</i>	<i>badæ</i>	<i>plaid</i>	<i>thresh</i>
<i>have</i>	<i>guarantee</i>	<i>plait</i>	<i>Gælic</i>

æ unaccented.

<i>Alpaca</i>	<i>Ambassador</i>	<i>compact (sb.)</i>	<i>abstract (sb.)</i>
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§ 36. e.

Symbols for **e**:—*e, ea, a, a-e, u, ai, ei, ie, eo, ue, ay, ey, æ, ave.*

<i>get</i>	<i>any</i>	<i>said</i>	<i>leopard</i>	<i>says</i>
<i>red</i>	<i>many</i>	<i>leisure</i>	<i>Geoffrey</i>	<i>Reynard</i>
<i>head</i>	<i>ate</i>	<i>heifer</i>	<i>guess</i>	<i>fætid</i>
<i>bread</i>	<i>bury</i>	<i>friend</i>	<i>guest</i>	<i>Abergavenny</i>

e unaccented.

<i>precept</i>	<i>stipend</i>	<i>sensation</i>	<i>mendacity</i>
<i>insect</i>	<i>index</i>	<i>vexation</i>	<i>pestiferous</i>

§ 37. i.

Symbols for **i**:—*i, i-e, y, e, o, u, ie, ee, ui, ai, hi, oa, ive, eo, e-e, a-e, ia, ia-e, u-e, ei, ey, ea, eig, ('), ehea, ewi-e, ois, uy, oi, igh, ay, ieu.*

<i>fit</i>	<i>hymn</i>	<i>women</i>	<i>build</i>	<i>groats</i>
<i>bid</i>	<i>nymph</i>	<i>busy</i>	<i>guilt</i>	<i>fivepence</i>
<i>give</i>	<i>pretty</i>	<i>sieve</i>	<i>Saint John</i>	<i>Theobald</i>
<i>live</i>	<i>England</i>	<i>breeches</i>	<i>exhibit</i>	<i>Teignmouth</i>

i unaccented.

<i>disturb</i>	<i>mischieF</i>	<i>Saint Paul</i>	<i>lettUCE</i>	<i>foreHEAD</i>
<i>plentiful</i>	<i>BessIE</i>	<i>colLEge</i>	<i>forFEIt</i>	<i>houseWIFE</i>
<i>restive</i>	<i>cherries</i>	<i>courAGE</i>	<i>pulLEY</i>	<i>chamoIS</i>
<i>plenty</i>	<i>coFFEE</i>	<i>villAGE</i>	<i>donKEY</i>	<i>plagUY</i>
<i>remain</i>	<i>circuit</i>	<i>landscAPE</i>	<i>guinea</i>	<i>DenBIGH</i>
<i>deceive</i>	<i>biscUIT</i>	<i>miniature</i>	<i>foreIGN</i>	<i>Jervois</i>
<i>mindEd</i>	<i>captAIN</i>	<i>marriage</i>	<i>sovereIGN</i>	<i>RothsAY</i>
<i>churchES</i>	<i>fountain</i>	<i>carriage</i>	<i>James's</i>	<i>BeaulIEU</i>

§ 38. o.

Symbols for **o**:—*o, a, au, ou, ow, ho, o-e, o-ue.*

<i>hot</i>	<i>want</i>	<i>fault</i>	<i>hough</i>	<i>Honour</i>
<i>rod</i>	<i>salt</i>	<i>vault</i>	<i>Gloucester</i>	<i>shone</i>
<i>watch</i>	<i>halter</i>	<i>laurel</i>	<i>knowledge</i>	<i>pedagogue</i>

o unaccented.

<i>prosperity</i>	<i>hostility</i>	<i>ostensible</i>	<i>prostration</i>
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§ 39. o'.

o' is always unaccented.

Symbols for **o'**:—*o, ow, oe, owe, ough, ôt, aoh, olqu.*

<i>omit</i>	<i>protect</i>	<i>elocution</i>	<i>following</i>	<i>furLOUGH</i>
<i>obey</i>	<i>motto</i>	<i>invocation</i>	<i>follower</i>	<i>depÔT</i>
<i>molest</i>	<i>hero</i>	<i>widow</i>	<i>heroes</i>	<i>Pharaoh</i>
<i>provide</i>	<i>heroine</i>	<i>follow</i>	<i>followed</i>	<i>COLQUHOUN</i>

§ 40. u.

Symbols for **u**:—*u, oo, ou, o, or, o-e.*

<i>put</i>	<i>bulfinch</i>	<i>book</i>	<i>crook</i>
<i>puss</i>	<i>foot</i>	<i>nook</i>	<i>could</i>
<i>push</i>	<i>soot</i>	<i>cook</i>	<i>would</i>
<i>bush</i>	<i>good</i>	<i>shook</i>	<i>should</i>
<i>pull</i>	<i>wood</i>	<i>rook</i>	<i>wolf</i>
<i>bull</i>	<i>wool</i>	<i>look</i>	<i>woman</i>
<i>full</i>	<i>hood</i>	<i>hook</i>	<i>worsted</i>
<i>pulpit</i>	<i>stood</i>	<i>brook</i>	<i>Bolingbroke</i>

u unaccented.

<i>fulfil</i>	<i>manhood</i>	<i>influential</i>
<i>wilful</i>	<i>childhood</i>	<i>instrument</i>
<i>painful</i>	<i>into</i>	<i>prejudice</i>

THE DIPHTHONGS ILLUSTRATED.

§ 41. **ai**.

Symbols for **ai**:—*i*, *i-e*, *y*, *y-e*, *ie*, *ye*, *ig*, *igh*, *ighe*, *eigh*, *ui*, *ui-e*,
uy, *ai*, *ey*, *eye*.

<i>kind</i>	<i>try</i>	<i>tie</i>	<i>sigh</i>	<i>guile</i>
<i>mind</i>	<i>fly</i>	<i>die</i>	<i>sighed</i>	<i>buy</i>
<i>fibre</i>	<i>cycle</i>	<i>dye</i>	<i>height</i>	<i>aisle</i>
<i>tile</i>	<i>type</i>	<i>sign</i>	<i>sleight</i>	<i>eying</i>
<i>dine</i>	<i>style</i>	<i>tight</i>	<i>guiding</i>	<i>eye</i>

ai unaccented.

<i>idea</i>	<i>migration</i>	<i>vivacious</i>	<i>itinerate</i>	<i>organization</i>
<i>irate</i>	<i>minute</i>	<i>quiescent</i>	<i>identical</i>	<i>outline</i>

§ 42. **au**.

Symbols for **au**:—*ou*, *ow*, *owe*, *ough*, *oughe*, *hou*, *aou*, *o*, *eo*.

<i>house</i>	<i>cowl</i>	<i>vowed</i>	<i>plough</i>	<i>caoutchouc</i>
<i>doubt</i>	<i>now</i>	<i>bowed</i>	<i>ploughed</i>	<i>compter</i>
<i>howl</i>	<i>how</i>	<i>bough</i>	<i>hour</i>	<i>Macleod</i>

au unaccented.

however

§ 43. **oi**.

Symbols for **oi**:—*oi*, *oy*, *oye*, *uoi*, *uoy*, *uoye*, *eo*.

<i>boil</i>	<i>boy</i>	<i>annoyed</i>	<i>quoit</i>	<i>buoyed</i>
<i>coin</i>	<i>toy</i>	<i>destroyed</i>	<i>buoy</i>	<i>bourgeois</i>

oi unaccented.

turmoil *envoy*

§ 44. **yû.**

Symbols for **yû**:—*u-e, u, ue, ui, eu, æu, ew, yu, you, ieu, iew, yew, eau, ewe, iewe, hu, uh, ug, ugh, ughe, eo, ueue, ua, eve.*

<i>tune</i>	<i>dUE</i>	<i>FEW</i>	<i>YEW</i>	<i>impugn</i>
<i>duke</i>	<i>cUE</i>	<i>PEW</i>	<i>beauty</i>	<i>HUGH</i>
<i>muSE</i>	<i>TUESday</i>	<i>YUle</i>	<i>EW</i>	<i>HUGHES</i>
<i>USE</i>	<i>sUIT</i>	<i>YOU</i>	<i>bedEWEd</i>	<i>FEOD</i>
<i>unit</i>	<i>FEUD</i>	<i>YOUTH</i>	<i>VIEWEd</i>	<i>QUEUE</i>
<i>puny</i>	<i>Eulogy</i>	<i>LIEU</i>	<i>Humour</i>	<i>mantUAmaker</i>
<i>dual</i>	<i>manŒuvre</i>	<i>VIEW</i>	<i>bUhl</i>	<i>LEVESon-Gower</i>

yu unaccented.

<i>unite</i>	<i>gradUal</i>	<i>absolutE</i>	<i>statUE</i>
<i>usurp</i>	<i>tortUous</i>	<i>resolutE</i>	<i>mildEW</i>
<i>regular</i>	<i>valuUable</i>	<i>virtUE</i>	<i>curlEW</i>
<i>educate</i>	<i>tributE</i>	<i>valuE</i>	<i>curfEW</i>

r ILLUSTRATED.§ 45. *r* after the Long Vowels and the Diphthongs **êa, îa, ôa, ûa.**

Examples of words in which *r* is silent, though written in our ordinary spelling, have been given above in the illustrations of the vowels **â, oe, ô** and **a**, but the sound of **r** may be heard in all the examples which follow. For illustrations showing how different forms of the same word may have *r* silent or sounded, see § 68.

§ 46. **âr.**

âr final, pronounced **â** when not followed by a vowel in the next word, but written full length.

<i>are (âr)</i>	<i>mar</i>	<i>far</i>	<i>spar</i>
<i>par (pâr)</i>	<i>tar</i>	<i>czar</i>	<i>star</i>
<i>bar (bâr)</i>	<i>car</i>	<i>jar</i>	<i>scar</i>

â*r* final and unaccented.

memoir (**memwâr**)

reservoir (**rezavwâr**)

â*r* followed by a vowel.

starry (**stâri**)

marring (**mâring**)

jarring (**jâring**)

debarring (**dibâring**)

§ 47. oer.

oer final, pronounced **oe** when not followed by a vowel in the next word, but written full length.

fur (**foer**)

spur

her

sir

purr

bur (**boer**)

slur

prefer

fir

err

cur (**koer**)

blur

deter

stir

were

oer followed by a vowel.

furry (**foeri**)

stirring (**stoering**)

spurring (**spoering**)

erring (**oering**)

§ 48. ê*r*, ê*a*r and ê*a*.

ê*r*. Always followed by a vowel.

Mary (**Mêri**)

fairy (**fêri**)

wearing (**wêring**)

For other examples, see § 27.

ê*a*r final, pronounced **êa** when not followed by a vowel in the next word, but written full length.

Symbols for **êa***r*:—*are*, *air*, *ear*, *ere*, *eir*, *ayer*, *ayor*, *eyre*, *e'er*.

{ <i>pare</i>	{ <i>tare</i>	{ <i>fair</i>	{ <i>stare</i>	<i>blare</i>	<i>lair</i>
{ <i>pair</i>	{ <i>tear</i>	{ <i>fare</i>	{ <i>stair</i>	<i>glare</i>	<i>chair</i>
{ <i>pear</i>	<i>dare</i>	<i>rare</i>	<i>scare</i>	<i>flare</i>	<i>where</i>
{ <i>bare</i>	<i>care</i>	<i>yare</i>	<i>snare</i>	{ <i>air</i>	{ <i>there</i>
{ <i>bear</i>	{ <i>ware</i>	{ <i>hare</i>	{ <i>sware</i>	{ <i>ere</i>	{ <i>their</i>
{ <i>mare</i>	{ <i>wear</i>	{ <i>hair</i>	{ <i>swear</i>	{ <i>heir</i>	<i>prayer</i>
{ <i>mayor</i>	<i>share</i>	<i>spare</i>	<i>square</i>	{ <i>eyre</i>	<i>ne'er</i>

ê*a*r final unaccented.

welfare

horsehair

somewhere

nowhere

êa medial, the sound of **r** following it having disappeared.

Symbols for **êa** :—*are, air, ear, ere, eir, ayer, ayor, ar, aire.*

<i>cares (kêaz)</i>	<i>wherefore (whêafôr)</i>	<i>mayors (mêaz)</i>
<i>stairs (stêaz)</i>	<i>theirs (dhêaz)</i>	<i>scarce (skêas)</i>
<i>pears (pêaz)</i>	<i>prayers (prêaz)</i>	<i>aired (êad)</i>

§ 49. **eyar** and **eya**.

Very rare. **Exx.** :—

<i>layer (leyar)</i>	<i>layers (leyaz)</i>
<i>player (pleyar)</i>	<i>players (pleyaz)</i>

§ 50. **îar**.

The combination **îr** does not exist in our language, the long vowel **î** being always changed into the diphthong **ia** by **r** following.

îar final, pronounced **ia** when not followed by a vowel in the next word, but written full length.

<i>{ peer</i>	<i>veer</i>	<i>leer</i>	<i>queer</i>	<i>rear</i>	<i>blear</i>
<i>{ pier</i>	<i>{ sear</i>	<i>cheer</i>	<i>{ tear</i>	<i>drear</i>	<i>clear</i>
<i>{ beer</i>	<i>{ seer</i>	<i>jeer</i>	<i>{ tier</i>	<i>{ hear</i>	<i>mere</i>
<i>{ bier</i>	<i>{ sere</i>	<i>freer</i>	<i>near</i>	<i>{ here</i>	<i>sphere</i>
<i>{ deer</i>	<i>{ sheer</i>	<i>steer</i>	<i>gear</i>	<i>spear</i>	<i>{ we're</i>
<i>{ dear</i>	<i>{ shear</i>	<i>sneer</i>	<i>fear</i>	<i>smear</i>	<i>{ weir</i>

îar final unaccented.

<i>compeer</i>	<i>reindeer</i>	<i>headgear</i>
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îar followed by a vowel.

<i>cheery</i>	<i>cheering</i>	<i>hearing</i>	<i>hearer</i>	<i>dearest</i>
<i>weary</i>	<i>steering</i>	<i>clearing</i>	<i>clearer</i>	<i>merest</i>

îa medial—no sound of **r** following. Note that in a few cases **r** is not written in our ordinary spelling.

Symbols for **îa** :—*eer, ear, ere, ier, eir, eere, eare, ea, eu.*

<i>peers</i>	<i>beard</i>	<i>tiers</i>	<i>veered</i>	<i>real</i>	<i>theatre</i>
<i>cheers</i>	<i>spheres</i>	<i>weird</i>	<i>feared</i>	<i>ideal</i>	<i>museum</i>

îa unaccented.

compeers *greybeard*

îa final.

idea *panacea*

§ 51. **ôr**, **ôar** and **ôa**.

ôr final. Rare. Pronounced **ô** when not followed by a vowel in the next word, but written full length. Exx. :—

or *nor* *for* *your*

ôr final unaccented.

therefore *lessor* *vendör* *guarantor*

ôr followed by a vowel.

<i>story</i>	<i>chorus</i>	<i>boring</i>	<i>soaring</i>	<i>pouring</i>
<i>glory</i>	<i>porous</i>	<i>storing</i>	<i>roaring</i>	<i>flooring</i>

ôar final, pronounced **ôa** when not followed by a vowel in the next word, but written full length.

Symbols for **ôar** :—*ore, oar, our, oor, uor, or, oer, awer.*

<i>ore</i>	<i>core</i>	<i>shore</i>	<i>store</i>	<i>roar</i>	<i>floor</i>
<i>pore</i>	<i>gore</i>	<i>lore</i>	<i>swore</i>	<i>hoar</i>	<i>fluor</i>
<i>bore</i>	<i>wore</i>	<i>yore</i>	<i>oar</i>	<i>pour</i>	<i>corps</i>
<i>more</i>	<i>fore</i>	<i>score</i>	<i>boar</i>	<i>four</i>	<i>o'er</i>
<i>tore</i>	<i>sore</i>	<i>snore</i>	<i>soar</i>	<i>door</i>	<i>drawer</i>

ôa final occurs in

Noah *boa*

ôar medial does not occur in my pronunciation.

§ 52. **owar** and **owa**.

Very rare. Exx. :—

<i>lower</i> (lowar)	<i>lowering</i> (lowaring)
<i>rower</i> (rowar)	<i>lowers</i> (lowaz)
<i>mower</i> (mowar)	<i>lowered</i> (lowad)

§ 53. *ûar* and *ûa*.

The combination *ûr* never occurs in English, the long vowel *û* being always changed into the diphthong *ua* by *r* following.

ûar final, pronounced *ûa* when not followed by a vowel in the next word, but written full length.

<i>poor</i>	<i>sure</i>	<i>truer</i>	<i>doer</i>
<i>moor</i>	<i>tour</i>	<i>brewer</i>	<i>wooer</i>

ûar followed by a vowel.

<i>poorest</i>	<i>tourist</i>	<i>boorish</i>	<i>assuring</i>
<i>surest</i>	<i>touring</i>	<i>mooring</i>	<i>pleurisy</i>

ûa medial—no sound of *r* following. Notice that in a few cases *r* is not written in our ordinary spelling.

Symbols for *ûa*:—*oor*, *ure*, *our*, *ewer*, *oer*, *over*, *oore*, *ue*, *ua*.

<i>boors</i>	<i>assured</i>	<i>brewers</i>	<i>woors</i>	<i>fluent</i>
<i>moors</i>	<i>gourd</i>	<i>doers</i>	<i>moored</i>	<i>truant</i>

r after the Short Vowels.

§ 54. *ar*.

ar is always unaccented.

ar final, pronounced *a* when not followed by a vowel in the next word, but written full length.

<i>beggar</i>	<i>seller</i>	<i>centre</i>	<i>leisure</i>	<i>martyr</i>
<i>collar</i>	<i>baker</i>	<i>metre</i>	<i>measure</i>	<i>conquer</i>
<i>grammar</i>	<i>runner</i>	<i>sailor</i>	<i>honour</i>	<i>liquor</i>
<i>cellar</i>	<i>reader</i>	<i>tailor</i>	<i>labour</i>	<i>Cheshire</i>

ar followed by a vowel.

<i>Around</i>	<i>marine</i>	<i>mystery</i>	<i>inventory</i>
<i>Arigh</i> t	<i>narrate</i>	<i>gallery</i>	<i>surround</i>
<i>Arrest</i>	<i>library</i>	<i>generous</i>	<i>surrender</i>
<i>baronial</i>	<i>contrary</i>	<i>interrupt</i>	<i>injury</i>
<i>parental</i>	<i>solitary</i>	<i>history</i>	<i>armoury</i>

§ 55.

œr.	ær.	er.	ir.
<i>hurry</i>	<i>marry</i>	<i>merry</i>	<i>miracle</i>
<i>curry</i>	<i>tarry</i>	<i>error</i>	<i>irritate</i>
<i>currant</i>	<i>carry</i>	<i>peril</i>	<i>myriad</i>
<i>worry</i>	<i>carrot</i>	unaccented.	unaccented.
<i>nourish</i>		<i>perennial</i>	<i>irascible</i>
			<i>irrational</i>
			<i>miraculous</i>
			<i>erection</i>

or.	o'r.	ur.
<i>sorry</i>	unaccented.	<i>courier</i>
<i>horrid</i>	<i>voracious</i>	unaccented.
<i>forehead</i>	<i>adoration</i>	<i>adjuration</i>
<i>majority</i>	<i>aborigines</i>	<i>hurrah</i>
<i>quarry</i>		

r final never occurs after any short vowel except **a**.

r after the Triphthongs **aia**, **aua**, **oia**, **yûa**, and the Diphthongs **ai**, **yû**.

§ 56. **aiar**, **aia** and **air**.

In all the following examples *r* final is silent unless followed by a vowel in the next word, but it is written in every case.

aiar final.

<i>fire</i>	<i>tire</i>	<i>pyre</i>	<i>buyer</i>	<i>briar</i>
<i>mire</i>	<i>wire</i>	<i>higher</i>	<i>liar</i>	<i>prior</i>
<i>hire</i>	<i>lyre</i>	<i>crier</i>	<i>friar</i>	<i>choir</i>

aiar followed by a vowel.

<i>miry</i>	<i>fiery</i>	<i>tiring</i>	<i>hiring</i>
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aia followed by a consonant. No sound of **r**.

<i>tired</i>	<i>hired</i>	<i>fires</i>	<i>buyers</i>	<i>trial</i>	<i>denial</i>
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air only in unaccented syllables. Rare.

irate *ironical*

§ 57. **auar** and **aua**.

auar final.

<i>our</i>	{	<i>flour</i>	<i>tower</i>	<i>shower</i>
<i>sour</i>		<i>flower</i>	<i>power</i>	<i>plougher</i>

auar followed by a vowel.

<i>sourest</i>	<i>flowering</i>	<i>towering</i>
<i>floury</i>	<i>showery</i>	<i>overpowering</i>

aua followed by a consonant. No sound of **r**.

hours *towers* *soured* *flowered* *allowance*

§ 58. **oyar** and **oya**.

These are very rare.

oyar final.

destroyer *employer*

oya before a consonant. No sound of **r**.

destroyers *employers* *loyal*

§ 59. **yûar**, **yûa** and **zur**.

yûar final.

pure *lure* *cure* *ewer* *sewer* *fewer*

yûar followed by a vowel.

purest *luring* *curing* *enduring*

yûa followed by a consonant. No sound of **r**.

lured *cured* *cures* *sewers* *dual*

zur only in unaccented syllables. Rare.

duration *penury*

III.

ENGLISH ANALYSIS.

THE CONSONANTS.

§ 60. It is convenient to begin with the study of the consonants, because they are more easily described and classified than the vowels.

Consonants are formed by stopping or squeezing the breath after it has left the larynx, except in the case of the sound **h**, and the glottal stop, used in German. These are formed by squeezing or stopping the breath in the larynx itself.

There is no sharp line of demarcation between consonants and vowels.

The English consonants are twenty-three in number, besides the two composite consonants **ch** and **j**. So as our alphabet does not furnish a symbol for each of them, we employ the six digraphs **ng**, **wh**, **th**, **dh**, **sh** and **zh**, each of which combinations represents a single sound, unless the letters are separated by a hyphen. The hyphen is used in such words as *engage*, *out-house*, *mishap* (**in-geyj**, **aut-haus**, **mis-hæp**), and the like, to indicate that each letter is to be sounded separately.

§ 61. **Names of the Consonants.** It is necessary in studying the consonants, to practise sounding them alone, without any vowel; but in class teaching, and whenever we speak of the consonants, we want some names that are distinctly audible. So they should be called **pə**, **bə**, and so on, as in the words *parental*, *balloon*, the following vowel being sounded as gently as possible.

One of the names will be found difficult, and will require a little practice, namely **nga**, for in English **ng** is never met with at the beginning of a word or syllable, though it occurs at the beginning of words in other languages, as for instance in the names of certain places in New Zealand.

Imitate *-nger*, the conclusion of the word *singer*, taking care not to pronounce the double sound **ngg**, as in *finger*, which is written phonetically **finggar**.

§ 62. **The Consonants classified. Stops and Continuants.** (Refer to the table on p. xiv.) It has been stated above that in forming consonants the breath is stopped or squeezed, and the difference between stopping and squeezing the breath is very obvious when we compare the six stops, **p, b, t, d, k, g**, with any of the continuants, for instance with **s** and **sh**. We can prolong **s** and **sh** as long as we please, for the passage through the mouth is not completely closed, and the breath issues from it all the while; but in forming the six stops it is entirely closed, and opened again with an explosion. So they are sometimes called *shut* or *explosive* consonants, whilst such consonants as **s** and **sh** are called *continuants*.

THE STOPS.

§ 63. **Lip, Point and Back Consonants.** The six stops may be classified according to the place where the breath is stopped. In the lip stops **p** and **b** it is stopped by closing the lips, in the point stops **t** and **d**, by the point of the tongue touching the upper gums, and in the back stops **k** and **g**, by the back of the tongue touching the soft palate. These three classes of consonants are sometimes called *labial*, *dental* and *guttural*.

§ 64. **Breath and Voiced Consonants.** The consonants **p, t** and **k** are called hard, whilst **b, d** and **g** are called soft, because in **p, t** and **k** there is a more forcible explosion of the breath. But this is not the most important point of difference between these two classes of consonants. The essential differ-

ence can be more easily appreciated if we study some of the open consonants or continuants. Take for instance **s** or **z** and prolong them. The sound of **s**, or hissing, is evidently formed by the breath in the mouth. But in the prolonged **z**, or buzzing, a faint sound of voice, formed in the larynx, is distinctly heard at the same time. And the same thing may be very well observed in prolonging **f** and **v**. Also if **f** be suddenly stopped there is silence, but on stopping **v** we clearly hear a vowel sound like the *er* in *beaver* or *a* in *variety*. Again, if we try to prolong **b**, a faint sound is heard; but if we attempt to prolong **p**, there is no sound whatever till the lips part with a sudden explosion.

But perhaps the most convincing experiment of all is to prolong **z** or **v**, or any one of the soft continuants, whilst the ears are stopped. The buzzing sound formed in the larynx will then be heard very clearly indeed, as a loud noise, whilst it is altogether absent in the corresponding hard consonants, **s** and **f**.

The essential difference between the hard and soft consonants is, therefore, that the hard consonants are simply formed by the breath, whilst in the soft consonants there is a faint sound of voice. They are midway between the consonants and the vowels. And although the names *hard* and *soft* sound best, and are most convenient for general use, the two classes are more accurately described as *breathed* or *voiceless* and *voiced* consonants.

It is of great importance to realise very distinctly the difference between voiced and voiceless consonants, for it at once furnishes a key to several sounds which do not exist in English, *e.g.*, to the German *ch* in *ich*, which is a voiceless **y**, to the French voiceless *l* and *r*, and even to the terrible Welsh *ll*, which is only a voiceless *l*, and presents no difficulty to those who have learnt this secret.

To sum up, we may distinguish the six stops as follows :—

1. The hard lip stop, **p**.
2. The soft ,, ,, **b**.

3. The hard point stop, **t**.
4. The soft ,, ,, **d**.
5. The hard back ,, **k**.
6. The soft ,, ,, **g**.

THE LIQUIDS.

§ 65. **The Nasal Consonants.** We have in English three nasal consonants, the lip nasal **m**, the point nasal **n**, and the back nasal **ng**. They resemble the stops in having the mouth aperture completely closed, and correspond exactly with the lip, point, and back stops respectively as to the place of closure. Like the soft stops **b**, **d** and **g**, they are voiced.

There is only this difference between them and the soft stops, that the passage through the nose is left open, the soft palate being lowered so as to allow the breath to pass up behind it and escape through the nostrils. It is therefore possible to prolong them. A cold in the head, by stopping up the nose passage, makes it difficult to pronounce the nasals, so that we are apt to substitute for them the corresponding soft stops **b**, **d** and **g**.

§ 66. **The Back Nasal ng and the Symbol ng in Ordinary Spelling.** To prevent confusion between the back nasal **ng** in *sing*, *singer*, and the symbol *ng*, which in ordinary spelling has various uses, it will be well to refer to the exx. of *n* used for **ng** in § 20, and to observe that in ordinary spelling *nk* always has the value **ngk**, whilst *ng* has four different values, namely **ng**, **ngg**, **n-g** and **nj**. Examples:—

<i>nk</i> = ngk	<i>ng</i> = ng	<i>ng</i> = ngg	<i>ng</i> = n-g	<i>ng</i> = nj
<i>ink</i>	<i>sing</i>	<i>finger</i>	<i>engage</i>	<i>strange</i>
<i>sink</i>	<i>singer</i>	<i>anger</i>	<i>engrave</i>	<i>hinge</i>
<i>think</i>	<i>singing</i>	<i>hunger</i>	<i>ungraceful</i>	<i>lounging</i>
<i>thank</i>	<i>hang</i>	<i>longest</i>	<i>penguin</i>	<i>danger</i>
<i>tinker</i>	<i>hanging</i>	<i>angry</i>		<i>plunging</i>
<i>monkey</i>	<i>long</i>	<i>anguish</i>		<i>congestion</i>
<i>donkey</i>	<i>longing</i>	<i>language</i>		<i>ungenerous</i>

§ 67. **The Side Consonant l** is generally formed by closing the breath passage in the centre with the point of the tongue against the upper gums, and letting the breath escape at the two sides, so that the stream of breath is divided, and it is often called a *divided consonant*. But some persons, myself among the number, let the breath escape on one side only, so it seems better to call it a *lateral* or *side* consonant.

The English l is voiced, but voiceless l occurs in French and in Welsh.

§ 68. **The Trilled Consonant r**. The letter *r* will be discussed in connection with the vowels (see §§ 106-114), but two important points concerning it must be noticed here by anticipation.

(1) In many words, which in our ordinary spelling are written with *r*, we hear a vowel sound, like the *a* in *attend*, *villa*, which must not be mistaken for the consonant *r*. This is clearly heard in *boor*, *near*, *fire*, *our*, which may be compared with *boot*, *neat*, *fight*, *out*.

(2) The consonant *r* is never heard unless a vowel follows in the same or in the next word. So *r* is sounded in *rat*, *tree*, *merry*, *sorry*, *poor old man*, *dear Annie*, *never ending*, *far off*, but silent in *poor child*, *dear me*, *never mind*, *far distant*.

English *r*, like the point continuants, is formed with the point of the tongue against the roots of the teeth. The action of the tongue in forming it may be understood by observing how it is possible, by blowing on the lips, as babies sometimes do, to make them vibrate, so that the breath passage is alternately open and shut. This is a trill on the lips. The point of the tongue can be made to vibrate in like manner, which produces a prolonged *r*, and the uvula also can be trilled, this being the way in which *r* is pronounced by the Parisians, and in many parts of France and Germany.

It has been asserted that English *r* is not a trill, but a simple continuant. Certainly in pronouncing it we do not repeatedly open and close the breath passage, but I think it

may safely be affirmed that it is blown open just once, there being the same sort of flapping movement as in a prolonged trill, but not repeated. For English children who find it difficult to pronounce **r** can learn to do so by practising first a prolonged trill with the point of the tongue; so the name *trill* does not seem unsuitable.

English **r** is voiced, but voiceless **r** occurs in French.

§ 69. **The Liquids.** The nasals **m**, **n** and **ng**, with **l** and **r**, are commonly called *liquids*, and it is convenient to retain this name and to regard them as one group, intermediate between the stops on the one hand, and the continuants on the other, for they have two characteristics in common. (1) They partially obstruct the breath passage, not closing it entirely like the stops, nor leaving a free channel for it through the mouth, like the continuants. And (2) they combine very readily with other consonants.

THE CONTINUANTS.

§ 70. We have observed that, in the English stops and liquids, the place of closure in the mouth is either the lips, the point of the tongue against the upper gums or the back of the tongue against the soft palate. But the English continuants are formed in six different places. Beginning, as before, with those which are formed by the lips, and arranging them in order according to the place of formation, we have six classes of continuants, namely, *lip*, *lip-teeth*, *point-teeth*, *point*, *front* and *throat* continuants.

We have no back continuants in English, but they exist in German, the hard back continuant being heard in *ach* and the corresponding soft sound in *Wagen*.

§ 71. **The Lip Continuants wh and w.** These sounds differ from one another simply in that **wh** is hard or breathed, whilst **w** is soft or voiced. The sound **wh** occurs only at the beginning of words, and many persons—most Southerners indeed—never use this sound, but substitute for it the voiced

consonant **w**. They pronounce *when* like *wen*, *whale* like *wail*, and so on. But those who generally omit this sound may sometimes be heard to utter it in an emphatic "*where?*"

wh and **w** are not simple lip continuants. We meet with these in German *Quelle* and south German *Wesen*. In the English **wh** and **w** the lips and tongue take the same position as in the back-round vowel *û* (*oo* in *pool*), that is to say, the lips are rounded, not opened as a slit, but with the corners drawn together, and the back of the tongue is raised towards the soft palate. So they may be called *back-round continuants*. See §§ 86, 87.

In ordinary spelling it is the rule to use *u* for the sound **w** after *q* and *g*. Exx. of *u* pronounced as **w**:—*quench*, *quick*, *queen*, *anguish*, *language*, *persuade*.

The reason why *qu* stands for **kw** is that it is borrowed from Latin, and *u* is the Latin symbol for **w**. So Lat. *vinum* became Eng. *wine*.

§ 72. **The Lip-Teeth Continuants f and v.** These form a pair of hard and soft consonants. Both are produced by pressing the lower lip against the upper teeth, so that the stream of breath passes between the teeth.

§ 73. **The Point-Teeth Continuants th and dh.** Refer to the examples given in § 22. These sounds are formed by placing the point of the tongue against the edges of the upper teeth, so that the breath passes between the teeth, as it does in **f** and **v**. The difficulty which foreigners and young children often find in producing these sounds may be overcome by observing their mechanism, which is really very simple. It is, however, generally very difficult for the ear to distinguish sounds which have not been acquired in infancy or childhood, so that these sounds are liable to be mistaken for **f** and **v**, or **s** and **z**, by foreigners who have not been carefully taught, even after a long residence in England; and the same mistakes are often made by young English children.

The distinction between the hard or breathed **th** in *thistle*, *ether*, *sheath*, and the soft or voiced **dh** in *this*, *either*, *sheath*,

is just the same as the difference between **f** and **v** or any other pair of hard and soft consonants, though the fact may be overlooked, as we use the same symbol *th* for them both.

There are many instances in which we end a noun with **th**, and the corresponding verb with **dh**, whilst the plural noun ends in **dhz**, just as **f** is changed into **v** in similar cases. Examples:—

f	v	vz
<i>thief</i>	<i>thieve</i>	<i>thieves</i>
<i>shelf</i>	<i>shelve</i>	<i>shelves</i>
th	dh	dhz
<i>wreath</i>	<i>wreathe</i>	<i>wreaths</i>
<i>bath</i>	<i>bathe</i>	<i>baths</i>

§ 74. **The Point Continuants s and z.** These are formed by placing the point of the tongue close to the upper gums; but they differ from **t** and **d**, in that the tongue does not quite touch the gums. A little channel is left for the breath. **s** is the most clearly audible of all the consonants, and can be distinctly heard without any vowel, as in hissing, or in the French and German *pst*.

The only difference between **s** and **z** is that **z** is voiced and **s** is not. Our frequent use of the symbol *s* for the sound **z** is confusing, and obscures the fact that we have two different plural terminations where to the eye there is but one, *e.g.*, in *cats*, **s**, and in *dogs*, **z**. See further in § 118.

§ 75. **The Point-Blade Continuants sh and zh.** The formation of **sh**, and of the corresponding voiced consonant **zh**, is very differently explained by different writers. If I had regard to English only, I should venture to call them *Blade Continuants*, as being formed not only with the point of the tongue, but with the blade as well, but they seem to be differently formed in different languages.¹ The blade is the

¹ They are called Point-Blade Continuants in the present edition. Miss Soames called them Point Continuants, just as **s** and **z**.—*Ed.*

part of the tongue immediately behind the point. In forming them I myself, and I believe English people generally, raise the blade as well as the point, and draw the tongue a little further back than for **s** and **z**.

s, **z**, **sh** and **zh** are commonly called *sibilants*, on account of their hissing sound. Observe that **zh** is the same as French **j** in *je*.

It seems pretty clear that English people in general form **sh** and **zh** as I do, with the blade of the tongue, so that they are further back than **s** or **z**, because when the point-sounds **s** or **z** are followed by the sounds **i** or **y**, formed with the middle of the tongue, the **s** or **z** is transformed into **sh** or **zh**, and the **i** or **y** frequently disappears. In such cases there is evidently a compromise, and the tongue has unconsciously taken an intermediate position, between that for **s** or **z** on the one hand and **i** and **y** on the other.

We have examples of this change in common endings *-sion* and *-cial*, for the endings of such words as *mission*, *vision*, *social* are pronounced **-shan**, **-zhan** and **-shal**.

The sound **zh** was noticed in English as far back as the year 1688 (Sweet, *Hist. of English Sounds*, p. 267), and Prof. Skeat says that in *pleasure* and *leisure* it is still older.

§ 76. **The Voiced Front Continuant y.** We form **y** by raising the *middle*, technically called the *front*, of the tongue, and bringing it near the hard palate. The tongue is in fact for a moment in the same position as for the vowel **î**. In some words the distinction between **y** and the short vowel **i** is not very clearly marked.

There are many common endings, such as *-ion*, *-ious*, in which *i* is sometimes silent, or it may be pronounced as **y** or as **i**. After **r**, it is generally pronounced as **i**. Exx. :—

Silent <i>i</i>	<i>i</i> = y	<i>i</i> = i
<i>gracious</i>	<i>bilious</i>	<i>victorious</i>
<i>motion</i>	<i>onion</i>	<i>criterion</i>
<i>judicial</i>	<i>labial</i>	<i>material</i>

The corresponding hard or breathed consonant, which is similar to the German "*ich*" sound, is said to be heard occasionally in such English words as *hue*, *human* and *pure* (**hyû**, **hyûman**, **pyûar**).

§ 77. **The Throat Continuant h.**¹ Some persons do not reckon **h**, or the glottal stop ('), as consonants, because they are not formed in the supraglottal passages, but in the glottis itself, that is, in the opening between the vocal chords. But they do not seem to differ essentially from the other consonants, **h** being formed by squeezing the breath in the glottis, and (') by stopping it there, just as the other consonants are formed by squeezing or stopping it after it has left the larynx.

The opening of the glottis for the formation of **h** is shown in diagram IV. 2 on p. xxvii.

§ 78. **The Composite Consonants ch and j.** It is not difficult to hear that each of these is composed of two sounds—that **ch** = **t** + **sh** and **j** = **d** + **zh**. Dr. Murray calls them consonantal diphthongs. In the phonograph the succession of sounds can be reversed, so that **ch** is heard as **sh** + **t**.

In ordinary spelling we sometimes symbolise the first part of these composite consonants correctly, using *tch* for **ch** and *dg* or *dge* for **j**, as in *fetch*, *judgment*, *edge*, and we never use *j* at the end of a word, either *ge* or *dge* being put for it, as in *change*, *hinge*, *ridge*, *lodge*.

It sometimes happens that **t** and **sh** come together in places where each sound belongs to a separate syllable, as in *nutshell*. In such cases we write **tsh**—not **noechel** but **noetshel**.

It is interesting to observe that the period when words spelt with **ch** were derived from the French may be determined by their pronunciation. Those borrowed at an early period are pronounced **ch**, as *chine* (spine), *rich*, but the later ones retain the French pronunciation **sh**, like *machine*.

§ 79. **Syllabic Consonants.** The consonants **m**, **n** and **l** are often so prolonged as to form a distinct syllable, as in *schism*, *open*, *bottle* (**sizm'**, **owpn'**, **botl'**), and they may then be called *vocal* or *syllabic*. **m**, **n** and **l** are always syllabic when they occur at the end of a word, preceded by a consonant, as in the exx. given above, or between two consonants, as in

¹ Called Glottal Continuant in the former edition.—*Ed.*

owpn'd, botl'd. They are seldom syllabic in any other case, but in a few instances syllabic **n** is followed by a vowel, as in *strengthening, prisoner* (**strengthn'ing, prizm'ar**).

THE VOWELS.

§ 80. Vowels are voice-sounds modified by giving some definite shape to the passages above the glottis, but without audible friction. The breath is not stopped or squeezed as in forming a consonant, but the line of demarcation between vowels and consonants is not very clearly marked.

The vowels will be found to present much more serious difficulties than the consonants, for several reasons. First, because the English vowels are not always easy to distinguish, but shade off imperceptibly into one another in many cases. Secondly, because our alphabet, originally intended for a language with a much simpler vowel system, is quite inadequate to represent the numerous vowel-sounds of the English language. And lastly, because the five characters we have, and the digraphs formed by combining them, are used in such a haphazard manner that hardly any of them can be recognised as certainly intended to represent any particular sound.

We may observe, for instance, that *a* is used for nine different sounds, as in *father, fat, fate, fare, fall, want, any, villa, village*, and that there are no less than twenty-one different symbols for the sound **ey** in *fate*, namely, *a-e, a, ai, ay, aye, ah, ag-e, aig, aigh, ait, alf, ao, au, ei, ey, ea, eh, eye, eig, eigh, eighe*, as in *fate, lady, fail, may, played, dahlia, champagne, campaign, straight, trait, halfpenny, gaol, gauge, vein, they, break, eh, obeyed, reign, weigh, weighed*, and nearly as many for **û** in *pool*; see § 32.

The number of vowels and diphthongs for which Dr. Murray has provided symbols in the Oxford Dictionary, exclusive of those borrowed from French and German and not yet naturalised, is fifty-two; but for an elementary course of lessons on phonetics it seems sufficient to use twenty-four. The English

vowels are peculiarly difficult to master, the French and German vowel systems being much more simple; but students who proceed at once to these without first learning to distinguish accurately the sounds of their mother tongue, will in all probability introduce the English vowels unawares into their French and German, and are not likely to acquire a correct pronunciation of these or of any other foreign languages.

§ 81. **New Symbols for the Vowels.** It is obvious, from what has been already stated, that to represent twenty-four vowels and diphthongs a number of new symbols must be employed, and that students must be careful to observe the value of these symbols, and to remember that the same symbol always stands for the same sound.

Before attempting to classify the vowels, or to study them in detail, the keywords on p. xv. should be learnt by heart, and then the names of the vowels themselves, as this is the easiest way of committing them to memory. The vowels are copiously illustrated in §§ 25-44.

§ 82. **Pronunciation of ê.** One name, that of *ê* in *fairy* (*fêri*), will be found difficult to pronounce, for we are always accustomed to follow it with the sound *r*, as in *fairy*, or *a* as in *fair*, *air*, where the last sound is like *a* in *villa*. Try to pronounce *air* without this final *a*, and to keep the *ê* pure and unchanged. This is a useful exercise, because the sound required is practically the same as the French *é* or *è* in *même*, *zèle*, etc.

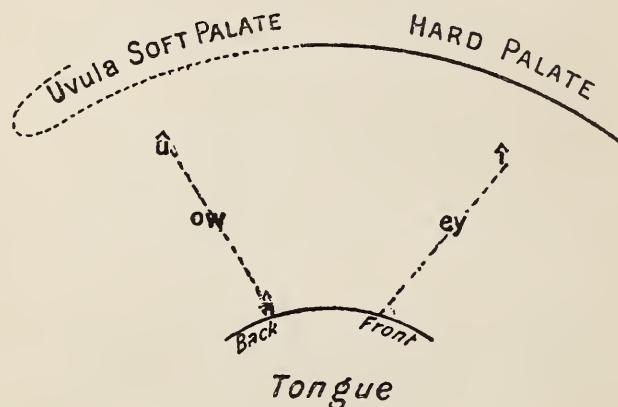
THE FIVE PRINCIPAL VOWELS.

§ 83. The best key to the classification of the vowels is the mastery of the five principal ones, namely, *â*, *ey*, *î*, *ow*, *û*, as in *father*, *fate*, *feet*, *pole*, *pool* (*fâdhar*, *feyt*, *fît*, *powl*, *pûl*). These are approximately the sounds given to *a*, *e*, *i*, *o*, *u* in German, Italian, and most continental languages, so that it seems appropriate to use digraphs beginning with *a*, *e*, *i*, *o*, *u*, to represent them.

We may observe also that these five sounds are represented in the continental fashion in some English words, *e.g.*, in *father*, *obey*, *machine*, *pole*, *rule*, and that we meet with *ey* in *they*, *grey*, *obey*, and *ow* in a great many words, such as *bowl*, *flow*, *grow*.

It may be useful to remember that the symbols used for â, ey, î, ow, û, by the Indian Government and the Church Missionary Society, in geographical names and native names in general, are *â*, *ê*, *î*, *ô*, *û*.

This diagram shows the position of the tongue in forming the five principal vowels.



§ 84. **â in father.** When we sound â in *father* the tongue is lowered, and the mouth passage is wide open, so it is called an *open vowel*; and it is reckoned one of the *back vowels*, although the back of the tongue is not raised in forming it. Dr. Jespersen, in his *Articulations of Speech Sounds*, observes that it is rightly called a back vowel, because, although the back of the tongue is not absolutely as high as the middle, it is at the back that the tongue is nearest to the palate, so that this is the place of greatest friction, and the vowel should be named accordingly. It is sometimes called the *Italian a*, and it is a favourite sound with singers. The symbol most commonly used for it in English is *ar*, as in *hard*, *cart*, etc. See § 25.

§ 85. **ey in fate and î in feet.** It is very obvious that

when we pass from â to î we raise the lower jaw considerably. But the sound can be produced without thus closing the jaws; and if by an effort we keep down the lower jaw, we can see that the tongue rises and approaches very near to the hard palate. It is the so-called front of the tongue which rises most, that is, the part just in front of the centre, so î is called a *front vowel*. And in forming ey the jaw and the same part of the tongue are raised, but not quite to the same extent; so ey likewise is called a *front vowel*, and distinguished from î as being *half-closed*, whilst î is said to be *closed*.

ey and î are sometimes called *palatal vowels*, and this name may serve to remind us of their relation to the palatal consonant y, which is formed by placing the tongue in the same position as for the vowel î.

§ 86. **ow in pole and û in pool.** The most obvious fact when we pass from â to û is that the lips are contracted and the corners of the mouth drawn towards one another, so that it approaches the form of a circle, and that at the same time the lower jaw is raised. This movement of the lips is called *rounding*, and û is said to be a *round vowel*. **ow** is formed in the same way, but the lips are not so much contracted, and the jaw not so much raised. It is intermediate between â and û, and is called *half-closed*, whilst û is said to be *closed*.

But another movement takes place in forming **ow** and û, which is not so obvious as the process of rounding. Ventriloquists can produce **ow** and û tolerably well without moving their lips at all, and there are some few lazy people who always pronounce them in this fashion; but whether the lips are rounded or not, the back part of the tongue is always raised in forming these vowels and brought near the soft palate for û, and not quite so near for **ow**, as shown in the diagram. They are therefore called *back-round vowels*.

The consonants **wh** and **w** are related to û, as y is to î, being formed by placing the lips and tongue in the same position as for û.

Observe how the five principal vowels, **â**, **ey**, **î**, **ow** and **û**, are placed and named in the scheme on p. xxii. That scheme does not pretend to scientific accuracy, but it seems to be the most convenient way of exhibiting the vowels in a tabular form.

§ 87. **ey** and **ow** are not Pure Vowels. **ey** and **ow** are so far from being pure vowels that they might be classed with the diphthongs. But they are the best representatives we have of the close **e** and **o** of French, German and Italian, and it is convenient to find a place for them amongst the vowels.

The best way to convince oneself that **ey** in *fate* becomes gradually closer, and ends in a sound approaching to **î**, whilst **ow** closes up and ends in a sound which is almost **û**, is to observe how they are pronounced in singing by untrained singers. Such persons will be heard to pass rapidly to the close **î** or **û** sound, and to prolong it, producing a very disagreeable effect. But a well-taught singer will hold the first and more open sound as long as possible, changing it just at the end of the note, and will be careful, in singing French, German or Italian, to keep the vowel quite pure and unaltered throughout.

It is important for all students of French and German to recognise the diphthongal character of **ey** and **ow**, for if they fail to do so, they will not succeed in pronouncing the close **e** and **o** of those languages, which must be kept pure to the end.

It is said that **â**, **î** and **û** are diphthongal also, and that the only long vowel in English which is kept unaltered to the end is **oe** in *burn*. But it seems to me that in the best southern English **â** is not a diphthong, and that the change at the end of **î** and **û** is not obvious unless they are followed by a vowel, as in *seeing*, *doing* (**siying**, **dûwing**), when they certainly become closer at the end, and conclude with the sounds **y** and **w** respectively.

§ 88. **ê** in *fairy* and **ô** in *Paul*. In our ordinary spelling **ê** is always represented by some vowel or vowels followed by *r*, most frequently by *a* or *ai*, as in *Mary*, *fairy*, and the commonest symbol for **ô** is *or*, as in *port*, *corn*, *horse*, *lord*. See

exx. of **ê** and **ô** in §§ 27, 30. As already observed, we must, in studying **ê**, learn to pronounce it without adding that sound of **a** in *villa* which is heard after it in *care*, *pair*, *wear*, and, indeed, wherever the *r* is not followed by a vowel and trilled, as it is in *Mary*.

ê and **ô** differ from **ey** and **ow** respectively in being more open. In both cases the jaw and tongue are lowered, and in the case of **ô** the lips are less contracted. **ê** may be called a *half-open vowel*. It is practically the same as the French open **è** in *près*, *zèle*, etc. **ô**, on the other hand, is an abnormal vowel, having nothing corresponding to it in French or German, though it is often supposed to be the same as French **o** in *homme*. It is, in fact, not only more open than **o** in *homme*, but has the tongue even lower than for **â** in *father*, so it must undoubtedly be reckoned as an *open vowel*.

We may regard the front vowels **ê**, **ey**, **î**, and the back-round vowels **ô**, **ow**, **û**, as forming two corresponding series of sounds, but with this irregularity, that **ô** is much more open than **ê**. Observe the position of **ê**, **ey**, **î**, and **ô**, **ow**, **û**, in the scheme on p. xxii., and compare with the French vowels on p. xxiii.

It would appear that one reason why the Bell-Ellis-Sweet vowel scheme differs so much from those adopted by foreign phoneticians, is that in English the abnormally open vowel **ô** in *Paul* is more open than **â** in *father*. For in the Bell scheme **â** is placed half-way between the open and the shut vowels, instead of being reckoned an open vowel, as it is by phoneticians in general. And it is not surprising that no one starting from a French or German basis has placed **â** so high, seeing that in those languages there is no back-round vowel which has the tongue lower than **â**.

§ 89. **oe** in *burn*. This vowel, like **ê**, is always represented by some vowel followed by *r*. It has no particular symbol belonging to it, but is written *er*, *ir*, *or*, *ur*, as in *herd*, *bird*, *word*, *turn*, and in various other ways. See the exx. in § 26. As the tongue is in a position intermediate between that for a front or a back vowel, it is called a *mixed vowel*, and it is

accordingly placed between the front and back vowels in the scheme on p. xxii. Like ê it is *half open*. We do not meet with it in French or German.

THE SHORT VOWELS.

§ 90. **Six Short Accented Vowels.** It will be convenient to begin with the consideration of the short vowels in accented syllables, because there is great uncertainty about unaccented vowels, whilst the accented ones are clear and well defined.

We meet with six short vowels in unaccented syllables, namely œ, æ, e, i, o, u, as in *putty, pat, pet, pit, pot, put*. These six accented vowels are always *close* or *stopped*, i.e., followed by a consonant in the same syllable, and as it is not easy to pronounce them alone, it is convenient to give them the names *œt, æt, et, it, ot, ut*.

It is noticeable that we do not meet with any one of these short vowels in the French language, and that three of them, namely œ, æ, o, do not occur in German either. Observe also that each of the vowels æ and o is more open than any sound of its own class, either in French or German.

§ 91. **Long and Short Vowels Compared.** It is instructive to compare each of these short vowels with the long vowel most nearly corresponding to it, as in the following exx. :—

oe	and	œ	in	boen	and	boen.
ê	„	æ	„	Mêri	„	mæri.
ey	„	e	„	geyt	„	get.
î	„	i	„	fît	„	fit.
ô	„	o	„	Pôl	„	Poli.
û	„	u	„	pûl	„	pul.

If each of these six short vowels is prolonged, care being taken not to alter its character in any way, it will be found that every one of them differs more or less in formation and sound from the corresponding long vowel. This is not the case in French, where precisely the same sound may be long

or short, and nearly all the vowels may be lengthened or shortened without altering their quality, as is shown in the table of French vowels on p. xxiii. In German there is usually a difference between long and short vowels, as in English, but it is not necessary to make any difference except that of length between the long vowels in *lahm* and *mähen* and the short ones in *Lamm* and *Männer* respectively. The nature of the difference between the long and short vowels can be more conveniently discussed after we have examined each short vowel separately.

§ 92. **The Short Front Vowels**—æ in *pat*. Note that the symbol for this vowel can easily be written without lifting the pen, and made quite distinct from œ, if the first part is made like a reversed e.

It is a common mistake to suppose that æ is the short vowel corresponding to â in *father*. In point of fact it is a front vowel, like ê in *fair*y, but more open. It is not found in French or German. The German a in *Mann* and French a in *patte* differ from it and from one another. The short vowel which corresponds with â in *father* is German a in *Mann*.

e in *net* may be called a *half-open* vowel, being decidedly more open than ey. It is intermediate between ey in *fate* and ê in *fair*y.

i in *pit* is the short vowel corresponding to î, but it is by no means identical with it, as may easily be perceived if we prolong it, taking care not to alter the sound at all. *Fill* and *feel*, *fit* and *feet*, differ in the quality of the vowel, as well as in its length; and it is sufficiently obvious that in the short vowel i the tongue is lowered, making it more open than î.

The importance of distinguishing between the sounds î and i is seen in the study of French, where the long and short i differ only in length. The short i in *fini*, for instance, is just as close as long i in *livre*, and *fini* must not be pronounced with the open i of English *finny*, nor with the long vowel heard in *fee* and *knee*.

§ 93. **The Short Back-round Vowels—o in *pot*.** The vowel **o** in *pot* is unknown in French and German. It is the short vowel corresponding with the long **ô** in *Paul*, and is pronounced with the tongue in the lowest position possible.

u in *put* is not a very common sound in English. It bears the same relation to **û** as **i** does to **î**, being decidedly more open than its corresponding long vowel **û**. The **u** of *pull* or *full* when prolonged is quite distinct from the long **û** in *pool*, *fool*.

§ 94. **The Short Vowel—œ in *but*.** The symbol most frequently used for **œ** is *u*, but it is often represented by *o*, as in *son*, *dove*, *among*, *mother*. It is not found in French or German, and may be regarded as an abnormal vowel. Though a back vowel, it is not rounded.

On the distinction between **œ** and **a**, which sound much alike, *e.g.*, in *another* (**ancædhar**), see § 100.

The use of *o* in those words where it is pronounced as **œ** was introduced by the French, who substituted it for *u* from a desire for clearness in writing. *v* was then written *u*, and *ou* or *on* was clearer than *uu* or *un*; and we find accordingly that *o* is rarely used for **œ** except where it was introduced for the sake of clearness, *e.g.*, before *v* or *n* or *m*, or after *m*. *Sovereign* was written for *suvereign*, but the visible *o* has affected the pronunciation. For these remarks I am indebted to Prof. Skeat.

In some of the northern counties the vowels **œ** and **u** in *but* and *put* are very frequently interchanged; and as we have no distinctive symbols for these two sounds, but use *u* for them both, it is difficult to correct this provincialism.

§ 95. **Relations of Long and Short Vowels.** Refer to the tables of vowels on pp. xxii.-xxv. In the coupling of long and short vowels there are some pairs which call for remark. It is sufficiently obvious that the vowels **î** and **i**, **ô** and **o**, **û** and **u**, as in *feet*, *fit*, *Paul*, *Polly*, *pool*, *pull*, must be reckoned as pairs; but the relationships of **e**, **æ** and **œ** are not so clear. The position of **e** is between **ey** and **ê**, but somewhat nearer to **ê**. Compare the sounds **ey** and **e** in *gate* and *get*, and **ê** and **e** in *fairly* and *ferry*. But as in all the cases where we unquestionably have a pair of long and short vowels, the short

vowel is more open than the long one, it seems right to pair **e** with the closer **ey**, and to regard **æ** in *marry* as the short vowel corresponding to **ê** in *Mary*.

Again, **oe** in *burn* is not formed in the same place as **œ** in *bun*. It is, however, so difficult, for English people at least, to pronounce a short accented vowel in a mixed position, that the attempt to shorten **oe** apparently results in the short back vowel **œ**, a little more open than **œ**, and decidedly further back.

§ 96. **Narrow and Wide Vowels.** There seems also to be another difference between the long and short vowels in English and German. In the Bell-Ellis-Sweet system, **i**, **o**, **u** are called wide vowels, because in them the tongue is said to be relaxed and widened, whilst in the corresponding long vowels, Dr. Sweet says it is "bunched up," and these vowels are called narrow. In the Bell system great importance is attached to this distinction, and all the vowels are classified as narrow or wide, and arranged in separate tables accordingly. But Dr. Sweet acknowledges that in some cases it is difficult to distinguish between narrow and wide vowels, and we find not only the three great advocates of this system differing among themselves as to which vowels are narrow or wide, but Dr. Sweet himself has changed his mind as to the classification of a good many vowels since he wrote his *Handbook*, and the vowels in French *père* and *peur*, with many others, have been transferred from the narrow table of vowels to the wide, in his more recent *Primer of Phonetics*. Moreover, many phoneticians altogether refuse to recognise this distinction, and I have not thought it necessary, in my scheme of vowels, to separate the narrow and the wide.

For my own part, I agree with Dr. Sweet that the distinction is a real one, and I think he observes truly in the *Primer of Phonetics* that if we take a low-wide (*i.e.*, an open-wide) vowel such as **æ** in *man*, we can raise it through **e** in *men* to the high (close) position of **i** in *it*, without its ever running into the narrow vowel **é** in Fr. *été*. But in classifying narrow and wide

vowels I should, like Prof. Jespersen, reckon all the English short accented vowels as wide, together with the German short accented vowels in *Sonne*, *können*, *dünn*, and all the long vowels in English and German as narrow, though Dr. Sweet considers æ to be narrow and â to be wide.

This at least seems quite clear, that there is a difference of some sort between the long and short vowels in English and in German; for it cannot be accidental (1) that the short accented vowels are slightly more open than the corresponding long ones; (2) that it is very difficult to lengthen the short ones without altering their quality; and (3) that it is also difficult to pronounce them in open syllables. We always find them *stopped*, that is, followed by a consonant in the same syllable.

In an elementary work of this kind, not much can be done towards the settlement of a question which has so long caused perplexity and divisions among phoneticians; but the subject is interesting in itself, and has so much importance attached to it in the works of our three great English phoneticians, that it seems impossible to pass it over in silence. It is a question which still awaits solution.

UNACCENTED VOWELS.

§ 97. The unaccented vowels must be discussed separately. They constitute a great difficulty in our language, for they are not easy to distinguish from one another, and persons whose ear is not trained by the study of phonetics imagine that in most cases they pronounce, or ought to pronounce, unaccented vowels according to the spelling, when in reality, whatever the spelling may be, we very seldom hear any vowel in unaccented syllables except these two: (1) *a* as heard in *attend*, *portable*, *villa*, and (2) *i* as in *immense*, *plentiful*, *horrid*.

In this matter nothing can be learnt from the generality of pronouncing dictionaries, which are all quite misleading, except the large unfinished *New English Dictionary*, where they are

very carefully distinguished. Prof. Trautmann has made a very careful study of English unaccented vowels in his *Sprachlaute*, pp. 169-182.

A comparison of the frequency with which the different unaccented vowels occur shows that **a** is extremely frequent, **i** frequent, **o** somewhat rare, and all the rest extremely rare.

§ 98. Examples of the very rare unaccented vowels will be found in §§ 25-59, and the student will do well to read them through before proceeding to consider **a**, **i** and **o**'. It will then be seen that—

(1) A large proportion of these examples are compound words, where there is a slight stress on the weaker syllable, as, for instance, in

dhérin	fótel	impowst	ænjœst
oethkweyk	daunfól	inmowst	tíkæp

(2) Long vowels, and also diphthongs, appear occasionally in initial syllables without any accent whatever, as in

sákæstik	íkwoliti	pótentas	powetik
páteyk	kríeyshan	júdishal	aidia
foetiliti	óthoriti	kowinsidans	yúnait

(3) The retention of a rare vowel in an unaccented syllable is sometimes due to assimilation, the vowel being the same as that of the accented syllable adjoining, as in

poevoes	hœbæb	ælpæka
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There are also some extremely rare cases which do not fall under any of the above rules, *e.g.* :—

plækád	kon-krít	kompækt	insekt
ædvoes	impóteyshan	priysept	staipend

We may now turn to the commoner unaccented vowels, **a**, **i** and **o**'.

§ 99. **The Obscure Vowel a** in *attend*, *portable*, *villa*, sometimes called the *natural* or the *neutral vowel*, is fully illustrated in §§ 33, 54. It would seem that English people in general fail to notice the existence of this vowel and confuse it with æ in *cat*, *man*, etc., for most dictionary makers use the same symbol for æ and a, and yet the two vowels are quite different in formation and sound. It would be less surprising if it were mistaken for œ in *putty*, which in sound, though not in formation, resembles it very closely.

a is called the *natural vowel* because it is formed when the vocal organs are in the position most easy and natural to them, and no effort is made to pronounce any vowel in particular. Speakers who hesitate use it to fill up gaps in their sentences. The tongue is in that intermediate position, with neither back nor front especially raised, which produces a *mixed* vowel, and about as high as for e in *pet*, so that it may be called *half-open*.

It is a curious fact that the natural vowels used in different languages to fill up gaps in speaking are not identical. The French use the vowel in *le*, and the Germans that in *Sonne*, which differ somewhat from the English a and from one another, whilst Scotchmen use a prolonged close e, as in German *geH*. The French natural vowel is slightly rounded.

§ 100. **The Distinction between œ and a.** Although œ, the so-called "*but*" vowel, and the obscure vowel a, sound very much alike, they can almost invariably be distinguished by following the rule that a has no accent whatever, whilst œ has some sort of accent, primary or secondary. Some exceptions to this rule are given in § 34. *Hœbœb* is a case of assimilation. Compound words which are felt to be compounds, such as *teacup*, *unfit*, *unkind*, and all words beginning with *un-*, have a slight stress on the weaker syllable, and should be written with œ—*tikœp*, *œnfît*, *œnkáind*, and so on; but compounds like *welcome*, which are not felt to be such, and where the weaker syllable consequently has no stress whatever, should be spelt with a—*welkam*.

Exx. of **œ** and **a** :--

amceng	œndœ'n	kœrant	anœdhar
abœv	mœdhar	hcœndrad	abœndans
ajœst	scœmar	mœstar	ajœstmant
cœnjœ'st	kœlar	nœmbar	cœnkœ'mfatabl'

§ 101. **Unaccented i and i'.** There are two varieties of unaccented **i**. The **i** in *rabbit*, *frolie*, is practically the same as accented **i** in *bit*, *lick*; but a more open sound, intermediate between **i** and **e**, is often used, *e.g.*, in the terminations **-iz**, **-id**, **-nis**, **-lis**, and the prefixes **in-**, **igz-**, **iks-**, and wherever **i** is final, or followed by a vowel.

For purposes of discussion, this open **i** may be written **i'**.

Exx. of **i'**, intermediate between **i** and **e**.

fishiz	fulnis	intéyl	foli
wishiz	gudnis	ingéyj	meri
weytid	restlis	igzist	meriar
wontid	frowtlis	iksíyd	glôrias

All the cases where **i'** is used instead of **i** seem to be accounted for either by position or by spelling. By position when the vowel is final, as in **foli**, or followed by a vowel, as in **meriar**, and by spelling in all other cases, such as **fishiz**, **fulnis**, where **e** is written, and in aiming at **e** we produce a sound intermediate between **e** and **i**, but nearer to **i**.

Care must be taken in weak syllables to distinguish between **i** and **a**. It is a bad fault, but a very common one, to pronounce **a** instead of **i**, and one may often hear **yûnati**, **abilati**, and the like. Irish people also introduce **a** into the terminations **-iz**, **-id**, **-nis** and **-lis**, pronouncing them **-az**, **-ad**, **-nas**, **-las**.

§ 102. **Short o' in pillow.** This vowel differs slightly from the long **ow** in *pole*, *low*, being more open and mixed than the first part of **ow**, whilst the second part of **ow** is hardly heard. It is most usually found at the end of words, or in the last syllable followed by a consonant, as in *follow*, *hero*, *followed*, *heroes* (**folo'**, **hiaro'**, **folo'd**, **hiaro'z**). When it occurs in initial

or medial syllables, as in **pro'síd**, **elo'kyûshan**, the syllables are always open, that is, they do not end in a consonant.

Unaccented **ow** may be distinguished from **o'** by observing that this rare sound occurs only in compounds such as **inmowst**, **impowst**, where there is a slight stress upon it, or in initial syllables, with a vowel following, as in **kowóes**, **kowópareyt**.

o' in final syllables should never be allowed to degenerate into **a**. Careless speakers often pronounce **fela**, **winda**, and so on, and even add on a **r**, saying "**dha windar iz owpn'**." Walker says that in his time **belas** and **gælas** for *bellows* and *gallows* were universal, but we have now returned to the forms **belo'z**, **gælo'z**.

§ 103. **e'** and **u'** in *survey* and *value*. Besides **i'**, which has already been discussed, there are two other vowels in unaccented syllables for which no distinctive symbols need be used. For purposes of discussion they may be represented as **e'** and **u'**. They are generally represented by **ey** and **u**.

e' is extremely rare. It is found in *survey* (sb.) and *essay* (**soeve'**, **ese'**), and bears the same relation to long **ey** in *fate* as **o'** does to **ow**.

u' is more frequent, and occurs, like **o'**, in final syllables, open or close, and in initial and medial syllables which are open. It most frequently appears as part of the diphthong **yû**. It differs from **u** in *put*, and from unaccented **u** in *fulfil*, *wilful*, *manhood* (**mænhud**), etc., in being somewhat mixed.

Exx. of **u'** :—

intu	vælyud	prejudis	influenshal
vælyu	voetyuz	dyuréyshan	influans
voetyu	instrumant	myunifisant	inkónggruas

DIPHTHONGS.

§ 104. Diphthongs are not formed by simply pronouncing two vowels in succession. They begin with one vowel and end with another, but the change from one to the other is gradual.

The vocal organs pass through all the intermediate positions, so that the sound is changing all the time, and it is therefore difficult, in some cases, to analyse them accurately.

The diphthongs *êa*, *îa*, *ôa*, *ûa*, occurring in *bear*, *bier*, *boar*, *boor*, are seldom met with except where *r* follows, so they will be discussed in connexion with that consonant, and *ey* and *ow*, which may be reckoned as diphthongs, have been explained already; so we have to consider here—

§ 105. **The Diphthongs** *ai*, *au*, *oi*, *yû*, as in *time*, *loud*, *noise*, *tune*. There is some diversity of opinion as to the elements of which these diphthongs are composed. The fact is that it is difficult to dwell upon the separate elements without altering their character. I should say that the result of a rough analysis, the only analysis of which children would be capable, is as follows:—

ai in *taim* = *â* + *î*.

oi in *noiz* = *ô* + *î*.

au „ *laud* = *â* + *û*.

yû „ *tyûn* = *y* + *û*.

But on analysing *ai* more carefully, we find that it lies between *â* and *î*, without quite reaching either extremity. The first sound in *ai* is the French *a* in *patte*, midway between *â* and *æ*, for which we may use the symbol *à*, and the last is *i'*, the vowel between *e* and *i*.

There are, however, three English words containing a diphthong which resembles *ai*, and yet is not quite identical with it, having the full sound of *â* for its first element. It may be represented by *âi*, and is heard in *Isaiah*, *aye* and *ayah* (*Aizâia*, *âi*, *âia*).

au is composed of *à* and the mixed vowel *u'*, as in *prejudice*, *influence*, and *oi* of *ô* and *i'*.

yû in accented syllables is composed of *y* and *û*, but *yu* in unaccented syllables, *e.g.*, in *regular* (*regyular*), consists of *y* and *u'*. The sound of *u*, as in *put*, *fulfil*, is never heard in this diphthong, nor do we ever meet with the short form of *yu* in monosyllables or accented syllables.

So this is the more accurate analysis of these four diphthongs:—

$ai = \grave{a} + i'$.

Accented $y\hat{u} = y + \hat{u}$.

$au = \grave{a} + u'$.

Unaccented $yu = y + u'$.

$oi = \hat{o} + i'$.

In words where unaccented **yu** is followed by **a**, as in *annual*, *conspicuous* (*ænyual*, *kanspikyuas*), **yu** is often reduced to **yw** and ceases to form a separate syllable. When such words have another syllable added to them, as in *annually*, *conspicuously* (*ænywali*, *kanspikywasli*), **yu** is, I think, always reduced to **yw**.

Many phoneticians omit **yû**, **yu**, **yw** from among the diphthongs, and regard it simply as a combination of a consonant with a vowel, but it seems convenient to follow the example of Dr. Murray, who reckons it as a diphthong.

IV.

ENGLISH SYNTHESIS.

§ 106. Combinations of *r* with Vowels, Diphthongs and Triphthongs.

â	<i>jar</i> <i>star</i>	jâ(r) stâ(r)	jâring stâri	jâd stâz
oe	<i>fur</i> <i>stir</i>	foe(r) stoe(r)	foeri stoering	foez stoed
a	<i>beggar</i> <i>render</i>	bega(r) renda(r)	begari rendaring	begaz rendad
îa	<i>fear</i> <i>steer</i>	fîa(r) stîa(r)	fîaring stîaring	fîaz stîad
ûa	<i>moor</i> <i>assure</i>	mûa(r) ashûa(r)	mûaring ashûaring	mûaz ashûad
aia	<i>fire</i> <i>prior</i>	faia(r) praia(r)	faiaring praiari	faiad praiaz
aua	<i>sour</i> <i>tower</i>	saua(r) taua(r)	sauarist tauarling	sauad tauaz
yûa	<i>cure</i> <i>lure</i>	kyûa(r) lyûa(r)	kyûaring lyûaring	kyûaz lyûad
ê, êa	<i>bear</i> <i>stare</i>	bêa(r) stêa(r)	bêring stêring	bêaz stêad
ô, ôa	<i>roar</i> <i>store</i>	rôa(r) stôa(r)	rôring stôring	rôz stôd

The following combinations are very rare :—

eya	<i>player</i>	pleya(r)		pleyaz
owa	<i>lower</i>	lowa(r)	lowaring	lowad
oia	<i>employer</i>	emploia(r)		emploiaz

r IN COMBINATION WITH THE VOWELS.

§ 107. The consonant *r* is the most perplexing element in our language. Dr. Ellis wrote in 1875 that after more than thirty years' study he was not certain whether he had yet mastered its protean intricacies; so it will need special attention on the part of the student.

The manner in which *r* is formed has been explained in § 68, and a large number of examples showing it in combination with the vowels will be found in §§ 45-59. The chief facts concerning it will, however, be more easily grasped by referring to the table at the head of this chapter, which shows the changes that take place in the inflections of words ending in *r*.

There is so much diversity of practice in the pronunciation of words written with *r*, that it may be well to repeat that the pronunciation given here is my own, *i.e.*, that of an educated Southerner. The same alphabet can, however, be used to represent other pronunciations, as is shown in § 145.

§ 108. The chief points to be noticed are these :—

1. *r* is never heard unless a vowel follows it. Accordingly, it will be seen on inspecting the table that *r* is written before a vowel in *jarring*, *starry* (*jâring*, *stâri*), etc., but omitted when, in other forms of the same words, a consonant is added, as in *jarred*, *stars* (*jâd*, *stâz*).

There is an apparent exception to this rule in such words as *barrel*, *barren*, *quarrel*, *sorrel*, which are often pronounced (*bærl'*, *bærn'*, *kworl'*, *sorl'*), but in these cases the *l'* and *n'*, being syllabic, are equivalent to vowels.

2. All words ending in *r* have at least two forms. *r* final is

never heard unless a vowel follows in the next word. So *r* final is sounded in *stir* *up*, *render* *an account*, *fear* *of punishment*, but silent in *stir* *the fire*, *render* *thanks*, *fear* *nothing*.

In this book the longer forms, **stoer**, **render**, **fear**, and so on, are always employed, but in the table at the head of this chapter *r* final is enclosed in brackets, to indicate that it is sometimes silent.

We have an analogous case in the article *a* or *an*, where the *n* disappears before a consonant in the next word. And the same thing occurs frequently in French, where many final consonants are silent unless there is a *liaison* with a vowel in the word which follows.

3. *r sometimes lengthens the vowels which precede it.*

Compare for instance :—

<i>bad</i> and <i>bar</i>	(bæd, bâr)
<i>bed</i> „ <i>her</i>	(bed, hoer)
<i>bid</i> „ <i>stir</i>	(bid, stoer)
<i>nod</i> „ <i>nor</i>	(nod, nôr)
<i>bud</i> „ <i>fur</i>	(bœd, foer)

It is only in unaccented syllables that we meet with a short vowel before final *r*, and that vowel is always the same, namely **a**, whatever may be written in our ordinary spelling, *e.g.*, in *pillar*, *centre*, *silver*, *sailor*, *honour*, *pleasure*, *martyr*.

4. *r produces diphthongs and triphthongs.* On referring to the table in § 106, it will be seen that *r* produces the four diphthongs **êa**, **îa**, **ôa**, **ûa**, besides **eya** and **owa**, which are very rare, and three triphthongs, **aia**, **aua**, **yûa**, besides the rare triphthong **oia**, all ending with the vowel **a**, as in *villa*.

5. *These diphthongs and triphthongs remain when r disappears*, as may be seen by the exx. in the table. The **a** which preceded the *r* is even more distinctly heard in *fears*, *moors*, *fires* (**fiaz**, **mûaz**, **faiaz**), where the *r* is silent, than in *fearing*, *mooring*, *firing*.

6. *The a is often a separate syllable*, though not commonly

reckoned as such. *Sere* is as truly a dissyllable as *seer*. Compare also the following exx. :—

<i>rear</i> and <i>freer</i>	<i>hour</i> and <i>shower</i>
<i>poor</i> „ <i>doer</i>	<i>flour</i> „ <i>flower</i>
<i>hire</i> „ <i>higher</i>	<i>pure</i> „ <i>ewer</i>
<i>lyre</i> „ <i>liar</i>	<i>cure</i> „ <i>skewer</i>

7. *ê* and *ô* are not always changed into *êa*, *ôa* by *r* following them, so they are put last in the table as requiring more explanation. But the four vowels *ey*, *î*, *ow*, *û*, and the four diphthongs *ai*, *au*, *oi*, *yû*, never have *r* immediately after them. The sound *a*, as in *villa*, is always inserted before *r*.

This rule is never broken in accented syllables, but in unaccented syllables there are some rare exceptions. See *air* and *yûr* in §§ 56, 59. In these cases the *r* belongs to the syllable which follows, and so is disconnected from the preceding *ai* or *yû*.

8. *English people often think they hear r when it is silent.* Many fancy that they hear it in such words as *fierce*, *fears*, *moors* (*fîas*, *fîaz*, *mûaz*), when what they really hear is the sound *a* as in *villa*. And, as Prof. Skeat has remarked, some even think that they hear it in *barn*, pronounced like the German *Bahn* (*bân*), and in *arms* and *lord*, when they sound exactly like *alms* and *laud* (*âmz*, *lôd*). But in such cases the *r* only serves to indicate that we pronounce the long vowels *â* and *ô* instead of the short vowels *æ* and *o*, as in *am* and *odd* (*æm*, *od*).

9. *This occasions many mistakes in French and German.* For (1) Englishmen often fancy that they pronounce *r* when they really neglect to do so, and (2) they have a bad habit of inserting *a*, either before it or as a substitute for it, pronouncing French *dire* and *pour* just like English *dear* and *poor*, and so on.

These are the principal points to be observed, but it may be useful to note some further details.

§ 109. *îa*, *ûa*. The diphthongs *îa* and *ûa*, as in *peer*, *poor*,

are not longer than the vowels **î** and **û**, from which they are derived, the first element being shorter than **î** or **û**. But in sound these first elements resemble the long vowels **î** and **û** in *peel* and *pool* rather than the short **i** and **u** in *pit* and *put*, being much closer than these. The length of the last element is variable, being shorter when followed by the sound of **r**, as in *peerage*, *poorest*, than when the *r* is silent. When the *r* is heard, this **a** can hardly be reckoned as a separate syllable.

In some words **îa** has a tendency to change into **yoe**, that is, the stress is transferred to the second element, which is lengthened, whilst the first is so shortened as to become a consonant. *Ear* is often, and *year* almost always, pronounced exactly like *year* in *yearn* (**yoen**), except that the final *r* is liable to be trilled when a vowel follows, and it is only by a special effort that any one can pronounce *year* as **yîar**. And in like manner *here*, *near*, *dear* are often pronounced **hyoer**, **nyoer**, **dyoer**.

There is also in **ûa** a tendency to become **ô**, as in *your*, generally pronounced **yôr**, and rhyming with **fôr**. Compare also *Bournemouth* and *Eastbourne*, pronounced by some **Bûan-mauth** and **Îstbuan**, and by others **Bônmath** and **Îstbôn**. And it is not unusual to hear **shôr** and **shôli** for *sure* and *surely*, though this pronunciation is not to be recommended.

§ 110. **aia**, **aua**, **yûa**. In these also the final **a** is decidedly shortened when **r** follows, as in *fiery*, *flowering*, *purest* (**faiari**, **flauaring**, **pyûarist**).

§ 111. **êa**, **ôa**. In these the first sounds are **ê** and **ô** as in *fairy* and *Paul*, but shortened. In **êa** and **ôa** the second element, **a**, is short and less distinct than at the close of **îa**, **ûa**, **aia**, **aua**, **yûar**, so that it cannot be reckoned as a separate syllable.

The use of these diphthongs varies very much in the speech of different people; and also in the mouth of the same person the diphthongs **êa**, **ôa** are liable to be reduced to **ê** and **ô** respectively when the word in which they occur is inflected, or

even when its position in the sentence is changed, so that they are very perplexing. The following rules apply to my pronunciation, but are not of universal application.

êa is distinctly heard when no **r** is sounded after it, but it is reduced to **ê** when the **r** is sounded on account of a vowel following in the same or in the next word, or at least the second part of the diphthong so nearly disappears as to be practically unnoticeable. So if we did not aim at a fixed spelling for each word we ought for *bear*, *stare*, etc., to write **bêa**, **stêa**, and so on, when such words are at the end of a sentence, or followed by a consonant in the next word, *e.g.*, in *a black bear*, *to stare wildly*, and **bêr**, **stêr** when the next word begins with a vowel, as in *bear it*, *do not stare at him*. But it seems most convenient to write **bêar**, **stêar**, etc., in every case.

When these words ending in **-êar**, or, to speak more exactly, in **-êa** or **-êr**, are inflected, they follow the same rule, and we have **êr** before a vowel and **êa** before a consonant; so we pronounce and write **êr** in *bearing*, *staring* (**bêring**, **stêring**), and **êa** in *bears*, *stares* (**bêaz**, **stêaz**).

It is a curious fact that in the word *girl* a sound is often heard intermediate between **êa** and **oe**. The dictionaries give **oe**, making it rhyme with *pearl*, and that is the pronunciation I myself aim at, but my friends tell me I really pronounce it differently, something like **êa** in *pear*. And certainly this intermediate sound is the prevailing one amongst cultivated people, whilst some of them definitely pronounce it **êa**, as if it were spelt *gairl*.

ôa is not so often heard as **êa**, being noticeable only when such a word as *roar*, *store* is at the end of a sentence, in which case the **r** of course disappears. So in *I heard the lion roar*, *Give me some more*, *Shut the door*, we hear **rôa**, **môa**, **dôa**. But if such words are followed by another word, or inflected, the **a** disappears; and if it is a vowel that follows, we hear **ôr**, as in *Give me some more ink* (**môr**), *roaring*, *storing* (**rôring**, **stôring**), or if a consonant, simply **ô**, as in *Give me some more pens* (**mô**), *roared*, *stored* (**rôd**, **stôd**).

All such words as *roar*, *store*, *door*, *pour* have therefore in reality three different forms, according to position, ending in **ôa** when final, in **ôr** when followed by a vowel, and in **ô** when followed by a consonant, though it is convenient to use for them the fixed spellings **rôar**, **stôar**, **dôar**, **pôar**.

As the different forms of the words we write with the endings **êar** and **ôar** are difficult to remember, it may be convenient to arrange some of them in a tabular form, to show more clearly how the pronunciation is affected by their position in the sentence.

	Before a vowel.	Before a consonant.	Final.
<i>bear</i>	bêr	bêa	bêa
<i>pear</i>	pêr	pêa	pêa
<i>wear</i>	wêr	wêa	wêa
<i>boar</i>	bôr	bô	bôa
<i>hoar</i>	hôr	hô	hôa
<i>soar</i>	sôr	sô	sôa

Examples :—*Bear up* (**bêr**). *Bear no malice* (**bêa**). *More than I can bear* (**bêa**). *The wild boar is fierce* (**bôr**). *The boar was killed* (**bô**). *He caught a wild boar* (**bôa**).

§ 112. **ôr in Weak Words and Syllables.** In the weak words *or*, *nor*, *for*, *your*, and in the unaccented final syllables of *therefore*, *wherefore*, *lessor*, *vendor*, *guarantor*, we have the ending **ôr** before a vowel and **ô** in other cases, but **ôa** is seldom or never heard, and we spell them all with **ôr**, thus: **ôr**, **nôr**, **fôr**, **yôr**, **dhearfôr**, and so on.

§ 113. **eya, owa, oia.** Although **ey** and **ow** are among the commonest vowels in our language, all these combinations are extremely rare. For before **r** it is much easier to pronounce the corresponding open vowels **ê** and **ô**. And the combinations **eyr**, **owr** are unknown in English, it being still more difficult to pass from **ey** or **ow** to **r** without inserting **a**. Great care must therefore be taken in pronouncing such German words as *schwer*, *Ohr*, (1) to avoid the open vowels heard in *bear* and

boar, and (2) not to insert **a** after **e(y)** and **o(w)**. It used to distress my excellent German mistress, *Frau Flohr*, very much, that her pupils would persist in pronouncing her name just like the English word *floor*.¹

§ 114. **Varieties of Pronunciation** in words spelt with *r*. It may be well to show how the alphabet used here can be employed to represent some varieties of pronunciation in words spelt with *r*. To represent correctly some pronunciations which are frequently heard, it would be necessary to use:—

1. **âa** instead of **â** in such words as *jarred*, *stars*, *barn*, *far* (**jâad**, **stâaz**, **bâan**, **fâar**), to indicate that the sound heard is a diphthong ending with the **a** in *villa*. To write **r** before a consonant would be misleading, as the consonant **r** is not heard, but only a vowel glide.

2. **êar** instead of **êr** wherever I write **êr**, *i.e.*, in such words as *fairy*, *bearing*, *staring* (**fêari**, **bêaring**, **stêaring**), where a vowel follows the **r**, to indicate that a diphthong is heard and not a simple vowel.

3. **ôa** instead of **ô** in words spelt with *or* followed by a consonant, such as *cord*, *north* (**kôad**, **nôath**), etc., to show that the simple vowel is changed into a diphthong.

4. **owar** instead of **ôar** in *more*, *door* (**mowar**, **dowar**), etc., to indicate that in such words there is the half-closed vowel of *pole*, and not the open vowel of *Paul*.

DOUBLED SOUNDS.

§ 115. These are not very frequent, though doubled letters are very common in our ordinary spelling, but several consonants and the short vowel **i** are sometimes doubled.

Examples of:—

tt, dd, kk.	mm, nn.	ll, ss, ii.
kowtteyl	immyû'ar	sowlli
heddres	unnésisari	howlli
bukkeys	unnówn	misstéytmant
bukkîping	innéyt	pitiing
		kæriing

¹ **êa** and **ôa** (**ê** and **ô** less open than in English), in German words such as *schwer*, *Ohr*, are common, especially in large towns, but are still considered slovenly.—*Ed.*

In the case of doubled *i*, what is done is to give a sudden increase of force to the vowel, which marks the beginning of a new syllable. But when explosive consonants are doubled it should be noticed that the first consonant differs from the second. The organs of speech take the right position for the formation of the consonant, whatever it may be, and the re-opening of the passage through the mouth is delayed a little, but the opening or explosion is not made twice over. The first consonant is heard in the act of closing and the second in the act of opening.

When a liquid or a continuant is doubled, the sound is prolonged, and an increase of force is given to indicate the beginning of a new syllable. In the case of continuants it is not easy to make the increase of force heard, and this proves somewhat inconvenient for ladies whose names happen to begin with *S*, unless they have a well-known name like *Smith*. Servants attempting to announce such a name as *Miss Soames* or *Miss Sprigg* generally call it **Mis Owmz** or **Mis Prig**, and the only safeguard against this is to make a pause after *Miss* when giving them the name.

CONSONANTS COMBINED.

§ 116. **Combinations of Consonants. Implosive and Explosive Consonants.** It is not only doubled consonants which are liable to be modified in the manner just described, for whenever two consonants which are ordinarily explosive come together, there is only one explosion, the first consonant being heard only in the act of shutting the breath passage, whilst the second is heard in the act of opening. In such cases, though both consonants may be called stops, or shut consonants, it is only the second that is *explosive*. The first is said to be *implosive*. Observe how the consonants are formed in such words as *ækt*, *lopt*, *rœbd*, *begd*, for instance. There is no explosion for the *k*, *p*, *b* and *g* in these cases.

Shut consonants followed by a liquid are modified in a

similar way, the vocal organs being placed in the right position for the liquid before the explosion takes place.

Examples:—**Braitn'**, **beykn'**, **botl'**, **æpl'**, **owpn'**, **flkl'**.

INFLECTIONS.

§ 117. The real character of English inflections is often disguised by our spelling. For instance, the termination **t** in *looked* is written *ed*, though it is really the same as the **t** in *slept*. And there are also vowel changes which do not appear in written English. We find, for example, that the present and past tenses of the verb *to read* are written alike, although pronounced respectively **rîd** and **red**. It may therefore be convenient, without giving a complete view of the inflections of English, to show those which are not clear in our ordinary spelling.

§ 118. **The Terminations t, d, id, s, z, iz.** These endings to verbs and nouns are written in our ordinary spelling as **t, d, ed, s, ce, es**, as in the following examples:—

<i>felt</i>	<i>t</i>	=	t	<i>hopes</i>	<i>s</i>	=	s
<i>hoped</i>	<i>d</i>	=	t	<i>pence</i>	<i>ce</i>	=	s
<i>moved</i>	<i>d</i>	=	d	<i>pens</i>	<i>s</i>	=	z
<i>added</i>	<i>ed</i>	=	id	<i>dresses</i>	<i>es</i>	=	iz

The rules governing the use of these terminations are that:—

(1) *After a hard consonant we use a hard consonant, either t or s, as the case may be.*

(2) *After a soft consonant or a vowel we use a soft consonant, either d or z.*

And the exceptions are these:—

(1) After a liquid we sometimes use **t**, and in the word *pence* we use **s** after the liquid **n**, although all our liquids are soft.

(2) After consonants which cannot conveniently be com-

bined with **d** or **z** because of their similarity to them, we retain the vowel **i**, making the terminations **id** and **iz**.

The consonants which cannot be combined with **d** are the point stops **t** and **d**, and those which cannot be combined with **z** are the point (and point blade) continuants or sibilants **s**, **z**, **sh**, **zh**, and the composite consonants, ending in sibilants, **ch** = **t** + **sh** and **j** = **d** + **zh**.

Examples of endings **t**, **d**, **id**, **s**, **z**, **iz**:—

After hard consonants.	After soft consonants.	After vowels.	After liquids.	After t , d , and sibilants.
dropt	robd	pleyd	dremt	spotid
nokt	begd	frîd	sind	dredid
pœft	livd	flowd	loent	dresiz
goetht	beydh	vyûd	boent	myûziz
drest	myûzd	fænsid	longd	pushiz
pusht	rûzhd	folo'd	sweld	rûzhiz
fecht	ejd	pleyz	dwelt	fechiz
drops	robz	frîz	drîmz	ejiz
spots	dredz	flowz	penz	
noks	begz	vyûz	pens	
pœfs	livz	fænsiz	singz	
goeths	beydhz	folo'z	telz	

The word **haus** makes the plural **hauziz**, changing **s** into **z** before the termination **iz**.

Note particularly that after the liquids **m**, **n**, **l** in the following words we should pronounce **t**, though they are often written with **ed**:—

boent, **loent**, **dremt**, **dwelt**, **spilt**, **spelt**, **spoilt**. But in the Biblical phrase *they spoiled the Egyptians*, where the meaning is *they took spoils from*, we pronounce **spoild**.

§ 119. **Change of th to dh.** The plural of substantives and the third person of verbs ending in **th** are very frequently formed by changing **th** to **dh** and adding **z**, just as **f** is often changed to **v** in similar cases, *e.g.*, in *loaf*, *loaves*, *thief*, *thieves*

(**lowf, lowyz, thîf, thîvz**). After a short vowel or a consonant the **th** is retained, as in *breaths, deaths, months, tenths, healths*, but after a long vowel the change generally takes place, as in these examples:—

bâth	bâdhz	owth	owdhz	mauth	maudhz
shîth	shîdhz	pâth	pâdhz	yûth	yûdhz
rîth	rîdhz	klôth	klôdhz	trûth	trûdhz

§ 120. **Changes of Vowels.** The following changes of vowels are not apparent in ordinary spelling:—

<i>child</i>	<i>children</i>	chaild	childran
<i>woman</i>	<i>women</i>	wuman	wimin
<i>pence</i>	<i>sixpence</i>	pens	sikspans
<i>say</i>	<i>says, said</i>	sey	sez, sed
<i>do</i>	<i>does</i>	dû	dœz
<i>read</i>	<i>read</i>	rîd	past tense and part. red
<i>eat</i>	<i>eat, ate</i>	ît	et
<i>dream</i>	<i>dreamed</i>	drîm	dremt
<i>lean</i>	<i>leaned</i>	lîn	lent
<i>leap</i>	<i>leaped</i>	lîp	lept
<i>mean</i>	<i>meant</i>	mîn	ment
<i>hear</i>	<i>heard</i>	hîar	hoed
<i>can</i>	<i>can't</i>	kæn	kânt
<i>shall</i>	<i>shan't</i>	shæl	shânt
<i>do</i>	<i>don't</i>	dû	downt

There is no change of vowel in the plural *gentlemen*, nor in plurals formed from names of nations ending in a sibilant, such as *Englishmen, Frenchmen, Welshmen*, which are pronounced just like the singular.

§ 121. The past tense of *ask* (**âsk**) is pronounced **âst**, the **k** being dropped.

Note that there is a distinction in sound, though not in spelling, between the following verbs and the corresponding adjectives:—

	Past tense and part. of verb.	Adjective.
<i>aged</i>	eyjd	eyjid
<i>learned</i>	loent	loenid
<i>cursed</i>	koest	koesid
<i>blessed</i>	blest	blesid
<i>beloved</i>	bilœ'vd	bilœ'vid

And *used*, past tense and part. of *to use*, is pronounced **yûzd**, whilst *used* = *accustomed* is pronounced **yûst**.

The form **yûst** is probably due to assimilation, for *used* = *accustomed* is always followed by *to*. But when *used*, past tense or part. of *use*, is followed by **t**, as in *I used two brushes*, *It has been used to-day*, the pronunciation **yûzd** is retained.

ACCENT.

§ 122. In English the accented syllables are strongly emphasised, whilst the unaccented ones are pronounced indistinctly, so that students of French, where every syllable, unless elided, is heard quite clearly, and the accent or stress is nearly equal throughout the sentence, have to pay special attention to the difference between the two languages in this respect.

In many words we have principal and secondary accents, *e.g.*, in *ventilation*, *characteristic*, where the first syllable has a secondary accent. But in this scheme secondary accents are not marked.

Accented syllables are marked thus:—**infést**. When printers have a difficulty in supplying the type, or the vowel has already a diacritic mark over it, the accent can be put after the vowel, thus:—**infé'st**, **impô'tant**.

It would be superfluous to mark the accent under ordinary circumstances, except in the case of foreign or unfamiliar words, but in lessons for children it must be inserted, unless its place can be easily determined by rule. In phonetic spelling it would be easy to distinguish nearly all those pairs of words which we

are in the habit of spelling alike and accenting differently, without marking the accent, as may be seen in the following examples :—

<i>rebel</i>	=	rebl'	or	ribel
<i>accent</i>	=	æksant	„	æksent
<i>present</i>	=	prezant	„	prizent
<i>absent</i>	=	æbsant	„	æbsent
<i>record</i>	=	rekôd	„	rikôd
<i>protest</i>	=	prowtest	„	pro'test
<i>refuse</i>	=	refyûs	„	rifyûz

§ 123. In our language the accent generally falls upon the first syllable, and in a good many words it has been shifted accordingly. The following words, for instance, used to be accented on the second syllable, but now have the accent on the first :—

balcony, barrier, effort, essay, record (subst.). And two other facts should be noted :—

(1) **a** and **o'** are never accented, and—

(2) Certain terminations, the commonest of which are **-shan, -zhan, -shal, and -iti**, always cause the accent to be on the preceding syllable.

So in this book words which have no accent marked are accented according to the following—

§ 124. Accent Rules.

1. Words ending in **-shan, -zhan, -shal, or -iti**, have the accent on the preceding syllable. Examples :—**ditcæminey-shan, divizhan, benifishal, impyûniti**.

2. Other words are accented on the first syllable, unless the vowel of that syllable is **a** or **o'**, in which cases the accent is on the second syllable. Examples :—**amcæng, parental, pro'test, o'bey**.

§ 125. **Accentuation of Compound Words.** In words which are not compounds, we do not accent two consecutive syllables, but one or more unaccented syllables occur between

the principal (') and secondary (·) accents, as in **kæ·raktarístik, dítoe·minéyshán**. In fact, the secondary accents are introduced merely because it is difficult to pronounce many unaccented syllables in succession. But in compound words, or rather in such words as are felt to be compounds, each part of the word has its own proper accent, so that the accents may happen to fall upon two consecutive syllables, as in **méydsóevant**.

In compound words one of the accents is subordinated to the other, and may be called a secondary accent. In **pít·fól, aut·breyk, woch·wood**, for instance, the chief stress is on the first syllable, and in **cennó·wn, dístéystful**, it is on the second.

The prefix **cen** is always felt to be separable, and has a slight stress upon it. On the other hand, some familiar words, such as **brekfast, koebard**, are no longer felt to be compounds, and in these only one syllable is accented.

§ 126. **Level Stress.** The word *amen* and the interjections *halloa!* *bravo!* are said to have level stress, as in them both syllables are equally accented, but such instances are rare.

§ 127. **Shifting Accent.** There are a few dissyllables which have the principal accent on the first or second syllable, according to circumstances. We say, for instance, *His age is fifteen. I have fifteen shillings. Some fell by the wayside. A wdayside inn. They sat outside. An outside passenger. He went downstairs. A downstairs room. Among the Chinése. A Chinese lantern. I saw the princéss. I saw Princess Alice.*

§ 128. **Contrasted Words.** The accent is also shifted when we want to contrast two words, the principal stress being laid on the syllable which serves to distinguish them. So we say, *agréable* and *disagréable*, *decided* and *undecided*, *ópen* and *ré-open*, *ascend* and *déscend*, though the principal accents generally fall as follows:—*disagréable*, *undecided*, *re-ópen*, *ascénd*, *déscénd*.

§ 129. **Sentence Stress or Emphasis.** This subject will not be fully treated here, and in the reading-book sentence stress has not been marked in any way. All that has been

done is to indicate the strongest syllable in each word, and it is left to the reader to distinguish how the words must be more or less strongly stressed according to their places in the sentence. But it seems necessary to indicate the principles which govern the use of stress in sentences. These appear to be two:—

(1) **Logical Stress.** In English the most important words in the sentence are stressed, *e.g.*, in *Give me some bread*, the stress falls upon *give* and *bread*, at least under ordinary circumstances. But just as, in exceptional cases, we have seen that the stress in words may for special purposes be shifted from one syllable to another for the sake of contrast, so under special circumstances we might say, *Give mé some bread*, implying that the speaker is afraid of being overlooked, or *Give me some bread* to intimate that he does not ask to have it all. But as M. Passy has observed, in such cases the stressed words or syllables are those which are the most important under the circumstances, so that they are not real, but only apparent exceptions to the rule.

(2) **Rhythmical Stress.** The stress is also much affected by the rhythm of the sentence. We have noticed how in words of many syllables there is generally a well-marked secondary stress, just because it is not convenient to pronounce many weak syllables in succession. Words which are an exception to this rule, such as *témporarily*, *laboratory*, where we have four weak syllables coming together, are difficult to pronounce on that account. And so in sentences there is a tendency to introduce stress at regular intervals, it being convenient to find a series of syllables to lean upon at intervals which are tolerably regular. It is true that the logical accent falling upon the chief words in the sentence is of the first importance, and cannot be altogether set aside; and yet if a set discourse, or any long sentence, be listened to with a view to noticing the stress, it will be found that the accents seem to occur very regularly. And closer observation will show that, as a general rule, we

unconsciously select amongst the accented syllables some which shall bear the chief stress, and contrive to let these occur at regular intervals of time, hurrying over the intermediate syllables if they are many, and taking them slowly if they are but few.

This principle of rhythm in prose was first expounded by Mr. Joshua Steele in his *Essay towards Establishing the Melody and Measure of Speech*, A.D. 1775, and his *Prosodia Rationalis*, 1779, and succeeding teachers of elocution have approved of this view, *e.g.*, Dr. Rush, *Philosophy of the Voice*, p. 364; Dr. Barber, and Chapman in his *Rhythmical Grammar*. The theory was first brought to my notice many years ago in Curwen's *Grammar of Vocal Music*, p. 108, and since then I have often listened to speaking with a view to testing it, and have never failed to observe that the strongly-accented syllables occur with great regularity. Even when there is a pause in speaking, the interval then found between the two nearest strong syllables is a multiple of the time which usually elapses. I observe however a tendency to shorten the interval between the last two strong syllables before a pause.

It is right to mention that neither Dr. Ellis nor Dr. Sweet believe in this law of rhythm; but the evidence of my own ear so strongly confirms Steele's rule that I cannot refuse to accept it, and I am said to have a good ear for time in music. I think however that a first-rate reader or speaker does not adhere so strictly to the rule as ordinary people, and that if you would find examples where it absolutely governs the accentuation, you must listen to the reading of passages which have been read over and over again till they are nearly known by heart, *e.g.*, the liturgy of the Church of England.

If the ear did not expect the strong syllables to occur regularly, the variety produced by the skilful speaker who occasionally departs from the rule would not be appreciated as it now is, and the rule does not cease to be a rule because it is subject to some exceptions.

QUANTITY.

§ 130. Although the English vowels naturally fall into two classes, long and short, their length is not always fixed and invariable. It depends upon two things, (1) whether they are accented or unaccented, and (2) whether they are followed by a hard consonant.

It is obvious, for instance, that unaccented **ô** in **ôthoriti** is shorter than accented **ô** in **ôthar**, that **kâd** is longer than **kât**, and **mæn** longer than **kæt**.

Dividing the vowels into long, half-long, and short, they may be classified thus :—

Long. All so-called long vowels and diphthongs, when they are accented and either final or followed by a soft consonant. Examples :—

fâ(r)	feyl	blow	taim
foe(r)	fîl	blû	laud

Half-long. (1) All so-called long vowels and diphthongs, when followed by a hard consonant. Examples :—

kât	feyt	bowt	lait
hoet	fît	bût	aut

(2) All so-called short vowels, when followed by a soft consonant. Examples :—

scæn	hæd	fed	hil	rod
mced	kæb	hen	pig	dol

Short. All so-called short vowels, when followed by a hard consonant. Examples :—

kœt	pæt	pet	pit	pot
kœp	mæp	pek	stif	dros

For further details, see the chapter on quantity in Dr. Sweet's *Primer of Spoken English*.

§ 131. It is important to notice the influence of hard and soft consonants on the quantity of the vowels which precede

them, because English people are apt to introduce this habit of altering the length of the vowels into the German language, where their length is not affected by the consonant which follows. Prof. Viëtor frequently calls attention to this mistake in his book on *German Pronunciation*.

The following arrangement may be a help in remembering the rules for quantity :—

	Long.	Half-long.	Short.
Commonly called	Long { kâ(r)		
	{ kâd	kât	
	Short	kæn	kæt
	Long { pley		
	{ pleyd	pleyt	
	Short	led	let
	Long { flow		
	{ flowd	flowt	
	Short	rod	rot

SYLLABLE DIVISION.

§ 132. Speech is not, as some persons imagine, divided into words by means of pauses, or in any such way as will enable the ear to perceive the division. Common phrases, such as *at all events*, are often mistaken by children for single words, until they have been seen in writing. Indeed it is now generally recognised that the true unit of speech is the sentence, and not the word, whether we regard speech phonetically, or as the expression of thought, or go back to the history of its origin. This theory was first propounded by Waitz, and there is a very interesting exposition of it in Sayce's *Science of Language*, vol. i. 85-87, 110-132.

§ 133. **Breath Groups.** Regarded phonetically, speech consists of breath groups, and these again are composed of syllables. The breath group, which is usually a whole sentence, and occasionally only a part of one, is easily recognised, as it

consists of all the sounds uttered without pausing to take breath; but the limits of the syllable are not always very clearly defined.

§ 134. **Intensity of Sound.** The grouping of sounds in syllables depends upon the relative intensity of the sounds, that is, on their being more or less easily heard. And their intensity depends partly on the fact that some sounds are naturally more sonorous than others, and partly on the force of expiration used in uttering them.

§ 135. **Intensity due to Particular Sounds.** In such a word as **solid**, the division into syllables is due to the difference in the qualities of the sounds employed. The two vowels are more sonorous than either of the three consonants, and each vowel forms the nucleus of a syllable, the intermediate consonant **l** belonging to neither syllable in particular.

§ 136. **Intensity due to Effort of Speaker.** But if we study the syllable division of such words and phrases as **pitiing**, **misstéytmant**, **kopi it**, **Mis Smith**, we find that a new syllable may be begun, without any change of sound, by merely giving a fresh impulse of force to the sounds **i** and **s**.

§ 137. **Syllable Division.** These then are the two facts upon which syllable division depends; and wherever there is a marked increase of intensity, due either to the character of the sound uttered, or to the force of utterance, we have a new syllable.

§ 138. **Syllables without Vowels.** Syllables can be formed without any vowel, for some consonants are much more sonorous than others. We can hear such sounds as **sh** and the combination **pst** very distinctly; and in English, as we have already observed, a prolonged **m**, **n** or **l** can form a syllable without the aid of any vowel, as in *schism*, *reasons*, *troubled* (**sizm'**, **rîzn'z**, **trœbl'd**).

§ 139. **Word Division.** The division of syllables is generally, but not always, made to correspond with the word division. Dr. Sweet observes that we distinguish *a name* and *a try* from *an aim* and *at Rye* by the syllable division, that is, by making

the stress begin on the first sound of the second word. Otherwise the phrases would sound exactly alike. He shows also how in some cases the word and syllable division do not correspond, *e.g.*, in **not at ôl**, where the syllable division is **a-tôl**, a new stress beginning on the **t** of **at**.

§ 140. **Rules for Syllable Division.** In English these are as follows :—

I. *When a single consonant occurs between two vowels.*

(1) If the preceding vowel is accented, as in **solid**, **rîpar**, **weyting**, the consonant belongs equally to the syllables before and after, so that we may divide the word as best suits our convenience. And it seems most convenient to join the consonant to the preceding vowel for two reasons; first, because all the short accented vowels are difficult to pronounce without a vowel following them, so that the easiest division is **fœn-i**, **ræb-it**, **med-o'**, **vil-a**, **sol-id**, **wul-in**, and so on; and secondly, because by this means we can often separate a termination from the word to which it has been appended, as in **fôl-ing**, **stown-i**, **pleys-iz**.

(2) But if the preceding vowel is unaccented, the consonant belongs to the syllable which follows, thus :—**ri-lént**, **pro'-sîd**, **a-tend**, **læb-a-ra-ta-ri**.

Between two weak vowels, however, a feeling of derivation sometimes overrides this rule, and in such a word as *punisher* the **sh** may be joined to the preceding syllable, or connected with it and the syllable that follows, but it is impossible to say **pœni-shar**; so we divide thus :—**pœn-ish-ar**.

II. *When two or more consonants occur between two vowels.*

(1) If the preceding vowel is short and accented, one or more consonants must close the syllable, for the short accented vowels never occur in open syllables. So we divide thus :—**trœb-ling**, **mæt-ras**, **ves-paz**, **sik-li**, **prog-ris**, although the combinations **bl**, **tr**, **sp**, **kl**, **gr**, are often met with at the beginning of words.

(2) But if the preceding vowel is unaccented, we put as

many consonants as possible with the following syllable; that is, as many as can be combined together at the beginning of a word. So we divide thus:—**a-trækt**, **a-krôs**, **di-práiv**, **di-kléym**, **o'-blik**, **pro'-gresiv**, **in-téns**, **in-hérit**, **in-trû'd**, **ig-zækt**, **kan-sîl**, **kam-praiz**.

(3) And if the preceding vowel is long and accented, we do the same, dividing thus:—**stey-bling**, **vay-grant**, **zî-bra**, **lân-dri**, **sîm-stres**.

Exceptions to the above rules.

When a group of consonants begins with **s**, the **s** belongs to the preceding syllable. So we divide **dis-kœrij**, **dis-paiz**, **mis-teyk**, **beys-mant**, **mâs-tar**, **klâs-ping**, although **sk**, **sp**, **st**, **sm**, **sp** are combinations which occur at the beginning of words.

The compounds **ch** = **t** + **sh** and **j** = **d** + **zh** are not divided in syllable division, but must be reckoned as one consonant, so we divide **fech-ing**, **lej-ar** = **fetsh-ing**, **ledzh-ar**. It is only in compound words, such as **noet-shel**, that the two elements of **ch** are separated, and **j** is never divided in this manner.

tl and **dl** can be combined at the beginning of a syllable, though not at the beginning of a word. We divide thus:—**dîsan-tli**, **prezan-tli**, **di-sâid-i-dli**, **faun-dling**.

The above rules do not apply to compound words, which are divided according to their component parts.

INTONATION.

§ 141. The chief distinction between the use of the voice in speaking and in singing is, that whilst in singing it is sustained for a time at the same pitch, in speaking it is continually rising and falling. And not only do single syllables rise and fall, but we frequently hear a rise succeeded by a fall on the same syllable, or the opposite, that is, a syllable falling and then rising again.

The intervals through which the voice rises and falls in

speaking are however very difficult to ascertain accurately, nor has any sort of notation been invented which can adequately express them, so that the acquisition of good intonation, which is of high importance in reading and speaking, must depend more on the feeling and taste of the speaker, and on his opportunities of observing and imitating good models, than on any systematic instruction. It may suffice now to state two rules which govern English musical intonation, and which demand our attention the more because they do not prevail in French.

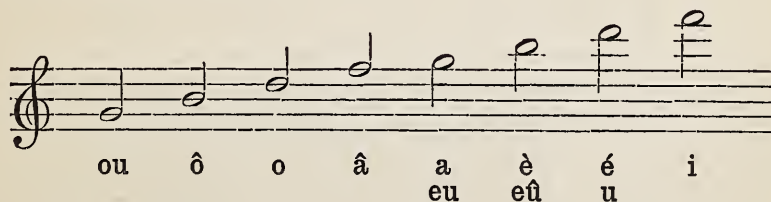
(1) Syllables which are accented rise in pitch.

(2) In interrogative sentences the voice rises at the end, but all other sentences have a fall at the close.

§ 142. **Key.** The key in which speakers pitch their utterances depends partly on their vocal organs, men naturally using a lower key than women and children, and great differences being observable between individuals of the same age and sex. Something also depends on the speaker's frame of mind. Joy, or any great excitement, naturally leads to the use of a higher key than usual.

§ 143. **Pitch of the Vowels.** Each of the vowels has a pitch natural to itself, and the relative pitch of the vowels has been carefully examined by Dr. Trautmann. I regret that I am not able to verify his conclusions, but it seems worth while to quote them.

His system is best exemplified by the French vowels, as in *tout, drôle, homme, pâte, patte, près, été, fini, peur, peu (peû), pu*, and is as follows:—



It will be seen that the vowels thus form the chord of the dominant seventh.

Three other vowels in Dr. Trautmann's scheme are not of any practical importance. One of them is often heard in Hanover, but the other two are not known in any language.

VARIABLE WORDS.

§ 144. In the attempt to spell the English language phonetically, we are met by a serious difficulty arising from the fact that a large number of words are pronounced in different ways. We have (1) those which are pronounced differently by different well-educated people, and (2) those which are pronounced differently by the same persons under different circumstances.

The first class of words need not trouble us much. At present we have, it is true, no standard pronunciation, but when a considerable number of well-educated people have given some attention to phonetics and are able to put down their pronunciation on paper, it may be hoped that we shall arrive at a consensus of opinion in the matter, and find out what pronunciation is most general among cultivated English people, and fix our standard accordingly.

The following examples of words of this class are taken from a paper drawn up for the English Spelling Reform Association by the late Mr. Evans. They are given first in ordinary spelling, and then according to my own pronunciation.

§ 145. **Accented Vowel Sounds.**

(1) *â* or *æ*. *Path, pass, past, cask, grafting, command, advance, stanching, answer, half, laugh, staff, after, laughter.*

Pâth, pâs, pâst, and with *â* in every case.

(2) *â* or *ô*. *Daunt, haunt, haunch, launch, gauntlet, laundress.*

Dônt, hônt, hânych, lânych, gântlit, lândris.

(3) *ô* or *o*. *Often, costing, soften, malt, salt, falter, paltry.*

Ôfn', kôsting, sôfn', molt, solt, foltar, poltri.

(4) *âa* or *â*. *Parse, arms, carves.* (Cp. *pass, alms, calves*, and for the diphthong *âa*, see § 114.)

Pâz, âmz, kâvz.

(5) **ôa** or **ô**. *Lord, sort, stork.* (Cp. *laud, sought, stalk.*)
Lôd, sôt, stôk.

(6) **owa**, **ôa** or **ô**. *Wore, pour, worn, poured, boarder.*
Wôar, pôar, wôn, pôd, bôdar. See §§ 111-114.

(7) **yû** or **û**. *Lute, lucent, luminous, salute.*
Lyût, lyûsant, lyûminas, salyût.

§ 146. Unaccented Vowel Sounds.

(8) **ô** or **o**. *Austerity, auxiliary, already.*
Osteriti, ogzilyari, ôlrédi.

(9) **i** or **a**. *Satirize, heresy.*
Sætiraiz, herisi.

(10) **ai** or **i**. *Civilization, authorization, equalization.*
Sivilaizeyshan, ôtharaizeyshan, îkwalaizeyshan.

§ 147. Consonants.

(11) **ty** or **ch**. *Nature, fortune, question, furniture, forfeiture, investiture, fustian, celestial.*

Neychar, fôchan, kweschan, foenichar, fôfichar, invésti-char, fœestyán, siléstyal.

(12) **dy** or **j**. *Cordial, guardian, educate.*
Kôdya, gâdyan, edyukeyt.

(13) **sy** or **sh**. *Issue, sensual.*
Isyû, senshwal.

(14) **zy** or **zh**. *Casual, visual.*
Kæzhywal, vizywal.

(15) **ch** or **sh**. *Bench, milch, venture.*
Bench, milsh, venchar.

(16) **j** or **zh**. *Fringe, bulge.*
Frinj, bælj.

§ 148. We come next to the second class of variable words, namely, those which vary in the speech of the same person, (1) according to their connexion in the sentence, or (2) on different occasions, *i.e.*, as he may be (a) speaking rapidly and familiarly, or (b) speaking slowly and distinctly in addressing a large number of people, or (c) singing. The pronunciation of singers will

not be discussed here, but the words which vary in speaking are so numerous and occur so frequently that they require to be considered in detail.

Nearly all these variable words may be arranged in four groups, thus:—

(1) Words ending in *r*.

(2) Weak words, *i.e.*, those which may occupy a subordinate place in the sentence and so have no accent.

(3) Words where the weak syllables vary.

(4) Words which may have a syllable more or less.

A few words such as *again* (**ageyn**, **agen**) do not fall under any of the preceding groups.

§ 149. **Words ending in *r*.** We have already seen that all words ending in *r* have two forms, the *r* not being heard unless a vowel follows in the next word, and that in words which have the diphthongs **êa** and **ôa** the **a** sometimes disappears, §§ 45-59, 68.

§ 150. **Weak Words.** A variation in one of these weak words, namely, *an*, is recognised in our ordinary spelling, for we write *a* or *an* according as a consonant or a vowel follows in the next word; but the variations which we do not thus indicate are very numerous indeed. For where words occupy a subordinate place in a sentence and consequently have no accent, clear vowels generally become obscure, or they disappear altogether, and consonants are very often dropped. And, as a rule, this is not due to slovenly speaking, but is a necessity of the case. To pronounce such words always in their emphatic forms would be very strange and unnatural, and quite contrary to the genius of our language. In fact no Englishman could do it, however carefully he might aim at correctness and precision in his speech.

For example, the word *and* has four forms, used by everybody, and all recognised in the Oxford Dictionary. When we make a pause after it, we pronounce it (1) **ænd**, to rhyme with *band* (**bænd**), but the two forms most frequently used are (2)

and, like *and* in *husband* (**hœzband**), (3) **an**, like *an* in *organ* (**ôgan**); as in *pen and ink* (**and**), *go and see* (**an**), whilst in some familiar phrases, as in *bread and butter*, it is invariably weakened to (4) **n'**.

The **d** need not disappear before every consonant, but only before those with which it could not combine at the beginning of a word. We can use the form **and** in *strong and well*, cp. *dwell*, *cold and raw*, cp. *draw*, and so on, but in familiar speech no one adheres to this rule, and even in public reading and speaking one may often hear the **d** dropped before a vowel.

And again, *the* has two forms, recognised by singers, though not distinguished in ordinary spelling. Before a vowel it is **dhi**, and before a consonant **dha**. We say **dhi æpl'**, **dhi orinj**, **dha melan**, **dha pêar**.

The following list, based upon, but not quite identical with, the list in Dr. Sweet's *Elementarbuch*, contains nearly all those words which have weak forms. The emphatic forms of *a*, *an*, *the* (**ey**, **æn**, **dhi**), are never heard unless we purposely isolate them, as these words always occupy a subordinate place and are closely connected with the noun which follows.

	Emphatic.	Weak.		Emphatic.	Weak.
<i>a</i> or <i>an</i>	ey, æn	a, an	<i>from</i>	from	fram
<i>am</i>	æm	am, m	<i>had</i>	hæd	had, ad, d
<i>and</i>	ænd	and, an, n'	<i>has</i>	hæz	haz, az, z
<i>are</i>	âr, â	ar, a	<i>have</i>	hæv	hav, av, v
<i>as</i>	æz	az, z	<i>he</i>	hî	hi, î, i
<i>at</i>	æt	at	<i>her</i>	hoer	har, ar, a
<i>be</i>	bî	bi	<i>him</i>	him	im
<i>been</i>	bîn	bin	<i>his</i>	hiz	iz
<i>can</i>	kæn	kan, kn'	<i>is</i>	iz	z, s
<i>could</i>	kud	kad	<i>madam</i>	mædam, mæm	mam, m'
<i>do</i>	dû	du, da, d	<i>me</i>	mî	mi
<i>does</i>	dœz	daz	<i>must</i>	mœst	mast, mas
<i>for</i>	fôr, fô (rarely fôa)	for, far, fa	<i>my</i>	mai	mai, mi

	Emphatic.	Weak.		Emphatic.	Weak.
<i>of</i>	oy	ay	<i>them</i>	dhem	dham,
<i>or</i>	ôr, ô	or, ar, a			dhm'
	(rarely ôa)		<i>through</i>	thrû	thru
<i>nor</i>	nôr, nô	nor, nar,	<i>till</i>	til	tl
	(rarely nôa)	na	<i>to</i>	tû	tu, ta
<i>not</i>	not	n't	<i>us</i>	œs	as, s
<i>saint</i>	seynt	sint, sin, sn	<i>was</i>	woz	waz
<i>shall</i>	shæl	shal, shl'	<i>we</i>	wî	wi
<i>she</i>	shî	shi, sh	<i>were</i>	woer, woe	war, wa
<i>should</i>	shud	shad, shd		(rarely wêr,	
<i>sir</i>	soer, soe	sar, sa		wêa)	
<i>some</i>	sœm	sam	<i>who</i>	hû	hu
<i>such</i>	sœch	sach	<i>will</i>	wil	wl, al, l
<i>than</i>	dhæn	dhan	<i>would</i>	wud	wad, ad, d
<i>that</i>	dhæt	dhat, dht	<i>you</i>	yû	yu, ya
<i>the</i>	dhî	dhi, dha	<i>your</i>	yôr, yô	yar, ya,
<i>their</i> }				(rarely yûar,	yor
<i>there</i> }	dhêa, dhêr	dhar, dha		yûa, yôa)	

§ 151. **Words where the Weak Syllables vary.** The principal variations which take place in weak syllables are these :—

(1) The vowels æ, o, o', œ, ô are liable to be reduced to a.

(2) e is reduced to i, and ey becomes e or i.

(3) a before n or l, and u before l, disappear, and the n or l becomes syllabic, so that the syllable is not lost.

§ 152. **Vowels reduced to a.** Exx. :—

æ	<i>ascend</i>	æsénd	or asend
	<i>assent</i>	æsént	„ asent
	<i>admit</i>	ædmít	„ admit
	<i>abstain</i>	æbstéyn	„ absteyn
o	<i>confirm</i>	konfóem	„ kanfoem
	<i>confound</i>	konfáund	„ kanfaund

o'	<i>polite</i>	po'lait	or	palait
	<i>provision</i>	pro'vizhan	,,	pravizhan
oe	<i>perform</i>	poefô'm	,,	pafôm
	<i>surprise</i>	soeprâiz	,,	sapraiz
	<i>eastern</i>	îstoen	,,	îstan
	<i>withered</i>	widhoed	,,	widhad
ô	<i>forgive</i>	fôgîv	,,	fagiv
	<i>forget</i>	fôgét	,,	faget

§ 153. Vowels reduced to i or e. E_{xx}. :—

e	<i>excess</i>	eksés	or	iksés
	<i>except</i>	eksépt	,,	iksépt
	<i>essential</i>	esénshal	,,	isenshal
	<i>kindness</i>	kaindnes	,,	kaindnis
	<i>countless</i>	kauntles	,,	kauntlis
	<i>separate</i> (adj.)	separet	,,	separit
	<i>violet</i>	vaialet	,,	vaialit
ey	<i>yesterday</i>	yestadey	,,	yestadi
	<i>holiday</i>	holidey	,,	holidi
	<i>candidate</i>	kændideyt	,,	kændidet or kændidit
	<i>advocate</i>	ædvo'keyt	,,	ædvo'ket ,, ædvo'kit
	<i>always</i>	ôlweyz	,,	ôlwez ,, ôlwiz

§ 154. Syllabic n or l. E_{xx}. :—

an	<i>pardon</i>	pâdan	or	pâdn'
	<i>fallen</i>	fôlan	,,	fôln'
al	<i>marshal</i>	mâshal	,,	mâshl'
	<i>practical</i>	præktikal	,,	præktikl'
ul	<i>useful</i>	yûsful	,,	yûsfl'
	<i>playful</i>	pleyful	,,	pleyfl'
	<i>beautiful</i>	byûtiful	,,	byûtifl'
	<i>wonderfully</i>	wœndafuli	,,	wœndafli'i

§ 155. In most of these words, and in others which resemble them, the clear pronunciation of the unaccented vowels is very rare, and is hardly ever heard except in slow public reading or

speaking. The doubtful vowels in initial syllables are scarcely ever pronounced clearly except when the words in which they occur stand at the beginning of a sentence, after a pause.

As regards the exx. of **e**, it should be remembered that unaccented **i** is often intermediate between **e** and **i**, and the attempt to pronounce **e** in unaccented syllables generally results in this intermediate sound, clear unaccented **e**, as in *insect*, being very rare.

It is noticeable that when we compare dissyllables whose first syllable is unaccented and variable with corresponding forms having more than two syllables, we generally find that, in these longer forms, the vowel of the first syllable is always obscure. We sometimes, though very rarely, pronounce *ædmít*, *konfóem*, *poefôm*, *fôgét*, *eksés*, but we always say *admishan*, *kanfoeming*, *pafômans*, *iksésiv*, *fagetful*, and so on.

§ 156. **Words which may have a Syllable more or less.** It is surprising how numerous these words are. In estimating the number of syllables in a word, the spelling rather than the sound is generally taken for a guide, but in speaking the real number of syllables is often more or less than the conventional reckoning. It frequently depends on the position of the word or the rhythm of the sentence.

In poetry we find a few of these variations indicated by the spelling, *e.g.*, 't and 's for *it* and *is*, when they are not to be pronounced as separate syllables, and *ev'n*, *falln'*, *know'st*, *seëst*, for *even*, *fallen*, *knowest*, *seest*.

In writing verse, some confusion arises from the artificial reckoning of syllables according to spelling rather than according to sound. For instance, *hour* and *fire* have as much claim to be called dissyllables as *power* and *higher*, and it is quite according to rule to make *hour* rhyme with *power*, and *fire* with *higher*, and so on. But when such words are not at the end of a line, a distinction is made between them, and *hour* and *fire* are invariably treated as monosyllables. So too *chasm* may not

be reckoned as two syllables, though it is really pronounced so, just as distinctly as *heaven*.

§ 157. Variable words having a syllable more or less may be classed as follows :—

(1) Weak words, which may be reduced to consonants and cease to be syllables. See above, §§ 150, 151.

(2) Words ending in *îar*, *ûar*, *aiar*, *auar* or *yûar*, as :—

<i>sere</i> }	sîar	<i>hire</i> }	haiar	<i>flour</i> }	flauar
<i>seer</i> }		<i>higher</i> }		<i>flower</i> }	
<i>poor</i>	pûar	<i>dyer</i> }	daiar	<i>pure</i>	pyûar
<i>brewer</i>	brûar	<i>dire</i> }		<i>newer</i>	nyûar

The rule for these is that they are pronounced as two syllables, unless they happen to be followed by a vowel in the next word, causing the *r* to be trilled; in which case the *a* often ceases to be a syllable, and is reduced to a mere vowel-glide. In *the hour of trial*, *the power of steam*, *hour* and *power* can be pronounced as monosyllables, but in *this very hour*, *power to resist*, or in the plural forms *hours*, *powers*, they must be pronounced as dissyllables.

(3) Words in which *n'*, *l'* or *ar* is followed by an unaccented vowel, such as :—

n'	<i>lessening</i>	lesn'ing	or	lesning
	<i>prisoner</i>	prizn'ar	,,	priznar
l'	<i>traveller</i>	trævl'ar	,,	trævlar
ar	<i>memory</i>	memari	,,	memri
	<i>wandering</i>	wondaring	,,	wondring
	<i>reverence</i>	revarans	,,	revrans

It will be seen by these examples that *n'* may be reduced to *n*, *l'* to *l* and *ar* to *r*.

This uncertainty as to the use of *ar* or *r* gives rise to the common mistakes *laibarari*, *Henari*, *œmbaréla*, for *laibrari*, *Henri*, *œmbréla*.

(4) Words where in like manner *i*, *u*, *o'* or *yu* is followed

by an unaccented vowel, and may be reduced thus:—*i* to *y*,
u to *w*, *o'* to *w*, and *yu* to *yw*. Exx. :—

<i>i</i>	<i>suppliant</i>	<i>soepliant</i>	or <i>soeplyant</i>
	<i>glorious</i>	<i>glôrias</i>	„ <i>glôryas</i>
	<i>period</i>	<i>pîariad</i>	„ <i>pîaryad</i>
	<i>lovelier</i>	<i>lœvliar</i>	„ <i>lœvlyar</i>
<i>u</i>	<i>influence</i>	<i>influans</i>	„ <i>inflwans</i>
<i>o'</i>	<i>following</i>	<i>folo'ing</i>	„ <i>folwing</i>
<i>yu</i>	<i>individual</i>	<i>indivídyual</i>	„ <i>indivídywal</i>
	<i>tempestuous</i>	<i>tempéstyuas</i>	„ <i>tempéstywas</i>
	<i>casuistry</i>	<i>kæzyuistri</i>	„ <i>kæzywistri</i>

It must, however, be acknowledged, as regards this last class of words, that some readers of poetry would retain the full number of syllables in spite of the metre. It is an open question whether we are to consider that a syllable is elided, or that the poet has chosen to vary his metre by occasionally introducing a superfluous syllable. It is unquestionable that the best poets do at times deliberately introduce extra syllables, so the reader is free to follow his own taste in this matter.

We often find in poetry that words ending in syllabic *n'* are written thus:—*giv'n*, *ev'n*; and *the* is written *th'* as if to indicate that a syllable is to be elided. But in prose we should never drop these syllables, nor does it seem possible to do so in poetry, except in those instances where *n'* happens to be followed by a vowel in the next word, where we could reduce it to *n*.

SPELLING OF VARIABLE WORDS.

§ 158. The rules followed in this work as to the spelling of variable words are these:—

(1) Words variously pronounced by different people are spelt in accordance with my own pronunciation.

(2) Words pronounced differently by the same persons under different circumstances have a fixed spelling.

(a) Words ending in *r* have the *r* always written.

(b) Weak words are written in their emphatic forms.

(c) Words in which the weak syllables vary, or where there

may be a syllable more or less, are written to represent the colloquial usage of a careful speaker.

(3) In the selections of poetry, the rule of having a fixed spelling for variable words has been set aside where it was requisite to do so, in order to indicate the number of syllables required by the rhythm.

In these cases, and in a few instances when the pronunciation seems doubtful, alternative forms are given at the foot of the page.

§ 159. Exceptions to the above rules :—

(1) Words beginning with **wh** and those ending with **ôar** are not spelt as I usually pronounce them. My pronunciation of such words is variable, and I seldom pronounce **wh** and **ôar**, generally substituting **w** and **ôr**, so that **when** is = **wen** and **ôar** is = **ôr**, except where the words containing them are specially emphasised. But the forms in **wh** and **ôar** have been used throughout.

(2) The following words are written in their weak forms :—

<i>a</i>	is written	a
<i>an</i>	„	an
<i>and</i>	„	and
<i>the</i>	„	dhi or dha
<i>that</i> (rel. or conj.)	„	dhat
<i>to</i> (unstressed)	„	tu

The demonstrative *that* is written **dhæt**. It is convenient to be able to distinguish **dhat** and **dhæt** in such sentences as *I believe that that (dhat dhæt) is true.*

And *to*, when stressed, as in *to and fro*, is written **tû**, like the words *too* and *two*.

These spellings should also be noted :—

<i>or</i>	is written	ôr	<i>oar, ore</i>	are written	ôar
<i>nor</i>	„	nôr	<i>the Nore</i>	„	Nôar
<i>for</i>	„	fôr	<i>four, fore</i>	„	fôar
<i>your</i>	„	yôr	<i>yore</i>	„	yôar

The longer forms of *or*, *nor* and *for* (**ôa**, **nôa**, **fôa**) are occasionally heard when speakers pause upon these words, but this is quite exceptional, as *for* seldom, and *or* and *nor* never, are found at the end of a sentence. These long forms never occur in my own pronunciation.

V.

LOAN WORDS USED IN ENGLISH.

§ 160. The right pronunciation of loan words from French and other languages is a very perplexing question. Many of them are pronounced in various ways, and it is by no means easy to decide what pronunciation should be recommended, and whether those who are able to pronounce the language from which they are borrowed should use a foreign or an anglicized pronunciation. On the whole, it seems best to anglicize them, as far as custom will permit, for many foreign words, especially French ones, require a great effort to pronounce them in the foreign fashion when they occur in the middle of an English sentence, even on the part of those who know them well, and they must be miserably mispronounced by the average Englishman. Moreover the French pronunciation of a French word, in such a position, far from being appreciated by Frenchmen, is particularly offensive to them.

There are, however, a few foreign sounds which all should try to learn, and which can be very easily acquired in childhood. For instance, the use of English **ong** as in *song*, in the Fr. *bonbon*, *bâton*, etc., is not tolerated amongst well educated people, who are expected to know the French nasal vowel *ôn*.

SPECIAL SYMBOLS REQUIRED.

§ 161. The minimum number of foreign sounds for which fresh symbols are required seems to be nine, as follows :—

	Fr.	Germ.		Fr.		Germ.			
à	as in	<i>patte</i>	<i>Mann</i>	ân	as in	<i>pAN</i>	x	as in	<i>aCH</i>
ö	„	<i>pEU</i>	<i>schön</i>	æn	„	<i>pIN</i>	ç	„	<i>iCH</i>
ü	„	<i>pU</i>	<i>Kühn</i>	ôn	„	<i>pONT</i>			
				œn	„	<i>UN</i>			

à serves for two sounds which are not identical, short Fr. **a** in *patte*, and short German **a** in *Mann*.

â is used to represent (1) the Fr. â in *pate*, (2) the long Fr. **a** in *ménage*, and (3) the long Germ. **a** in *lahm*.

a is used for the short vowels (1) **e** in Fr. *lê*, and (2) **e** in Germ. *Gabe*.

oe represents French **eu** in *peur*.

ny is used for French **ñ** in *vignette*.

Generally speaking, the length of the Fr. vowel is not indicated. When we have in English pairs of narrow and wide vowels, such as those in *gate*, *get* (**ey**, **e**), *feet*, *fit* (**î**, **i**), *fool*, *full* (**û**, **u**), the symbol for the long narrow vowel is more suitable for the corresponding short narrow vowel in French than the symbols **e**, **i**, **u** would be, because these would mislead the English people by suggesting that the vowels ought to be wide, and more open than they really are. So **ey**, **î** and **û** are used for the vowels in *été*, *fini*, *tout*.

Many English people fail to pronounce the French nasal vowel **ân**, and use **ôn** instead, as in *encore*, *carte blanche*, pronounced by them **ônkôr**, **kartblônsh**.

It is not necessary to provide symbols for the German glottal stop, nor for the French voiceless liquids.

In the following list, final **r** is put in brackets in words which are thoroughly anglicized, to show that it is silent unless a vowel follows in the next word. When **r** is not bracketed, it should be trilled, though it requires some effort to do so when it is final, or followed by a consonant, as in

abattoir, **âbât**wâr
belles lettres, **bel letr**

aperçu, **âpêrs**ü
arpeggio, **ârpéjy**o'

THE MOST NECESSARY FOREIGN SOUNDS.

§ 162. **Hints for Learning the Most Necessary Foreign Sounds.** The formation of the sounds represented by these nine symbols is explained in the French and German sections of this book. But as it is a considerable undertaking to learn all these foreign sounds, it may be worth while to note that some occur much more frequently, and are much more necessary than others. There are only three foreign sounds which occur very frequently, namely **à**, **an**, and **on**, and one tolerably often, namely **ü**, making four in all. And, as already observed, most English people pronounce **an** and **on** alike, making them both equal **on**. This seems the more excusable, as I am informed, on the authority of M. Passy, that young children in Paris are doing the same, and it seems likely that the next generation of Parisians will drop **an** altogether. This leaves then practically a minimum of three foreign sounds to be learnt—**à**, **on** and **ü**.

Concerning **à** I may observe that, although we have many more French than German loan words, the German **a** in *Mann* is decidedly easier than the French **a** in *patte*, which is intermediate between the English sounds in *father* and *man*, and this German sound also serves to represent **a** in Italian much better than the French *patte* vowel. So it is best for those who cannot hope to master both vowels to content themselves with the German short **a**. It is not at all difficult to acquire this sound. All that is necessary is to shorten the vowel in *father*.

It is a curious fact that this short German **a** may be heard in two genuine English words in the mouths of children in the middle and lower classes, namely in *Mamma* and *Papa*, where they introduce it into both syllables, wrongly accenting the first of them. They ought to pronounce **Mamâ**, **Papâ**, but they actually do pronounce **Màmâ**, **Pàpà**.

The three most necessary foreign sounds are explained further on in this volume as follows:—**à**, Fr. *patte*, § 204; Germ. *Mann*, § 251; **ôn**, Fr. *on*, § 215; **ü**, Fr. *pu*, §§ 213 f.

For the remaining foreign sounds the references are:—ö, Fr. *peu*, §§ 213 f.; ân, Fr. *pan*; æn, Fr. *pin*; and oen, Fr. *un*, § 215; x, Germ. *ach*, and ç, Germ. *ich*, §§ 242 f.

§ 163. LIST OF LOAN WORDS.

abandon, àbâ'ndôn.

abatis, àbâ'tî.

abattoir, àbâ'twâr.

abbé, àbey.

ab initio, æb inishio'.

accelerando, ækseliræ'ndo'.

acciacatura, àchâkatû'ra.

accolade, æko'léyd, àko'là'd.

accoucheur, àkushóer.

accoucheuse, àkushóez.

adagio, adâjyo'.

ad hominem, æd hominem.

adieu, adyû.

ad infinitum, æd infináitam.

ad interim, æd intarim.

ad libitum, æd libitam.

ad nauseam, æd nôsiæm.

ad valorem, æd valôrem.

ægis, îjis.

ægrotat, igrówtæt.

Æneid, Inî'id, Íniid.

a fortiori, ey fôshiô'rai.

agape, ægapi.

agio, æjio', eyjio'.

Agnus Dei, ægnas díai, àgnûs deyî.

aide-de-camp, eydakân.

aiguille, eygwîl.

à la carte, à là kàrt.

à la mode, ælamowd, àlà-mówd.

alcalde, àlkà'ldey.

al fresco, àlfrésko'.

alga, pl. *algæ*, ælgá, æljî.

alguazil, ælgwazil.

alibi, ælibai.

allegretto, àleygréto'.

allegro, àléygro'.

al segno, àl seynyo'.

alto, àlto', ælto'.

alto-rilievo, àlto' or ælto' rilîvo'.

amateur, æmatyû'a(r), sometimes àmàtoer, æmatóer or æmatyûa(r).

Ameer, amîa(r).

amende honorable, àmâ'nd on-orâ'bl.

amour, amûa(r).

amour-propre, àmûr propr.

amphora, æmfara.

anabasis, anæbasis.

anacoluthon, ænako'lyû'than.

ancien régime, ânsyæn rey-zhîm.

andante, àndà'ntey, ændæ'nti.

anglice, ænglisi.

Anno Domini, æno' Dominai.

ante meridiem, ænti miridyem.

à outrance, à ûtrâns.

aperçu, àpê'rsü.

aphasia, afeyzya.

Aphrodite, Æfro'dáiti.

a piacere, à pîachê'rey.

aplomb, àplô'n.

aposiopesis, æpo'saio'pî'sis.

*a posteriori, ey postiarîô'rai,
-ri.*

appliqué, àplî'key.

appogiatura, àpojatû'ra.

appui, apwî.

a priori, ey praiô'rai.

apropos, àpropów.

arc-boutant, ârbû'tân.

Areopagus, Æriópagas.

arête, àrê't.

argot, ârgo'.

Aries, Êriîz.

armada, âméyda.

arpeggio, ârpéjyo'.

arras, æras.

arrière-pensée, âryê'r pânsey.

arrondissement, ârô'ndismân.

artiste, ârtîst.

asafetida, æsafétida.

Ate, eyti.

atelier, âtelyey.

atoll, atól, ætol.

attaché, atâshey.

auberge, owbêrzh.

au courant, ow kurân.

au fait, ow fey.

au fond, ow fôn.

au naturel, ow nâturel.

au revoir, ow ravwâr.

auto-da-fé, ôto'daféy.

avalanche, ævalânsh.

*avant-courier, avâ'nt or avæ'n-
kuri'a(r).*

ave, eyvi.

ayah, âya.

Baal, Beyal.

baboo, bâbu.

Bacchas, Bækas.

bacillus, basilas.

bacterium, bæktiari'am.

badinage, bådînâzh, bædinej.

bagatelle, bægatél.

bakshish, bækshîsh.

ballade, bâlâd.

ballet, bâley.

bambino, bâmbîno'.

banquette, bânkét.

barége, bàréyzh.

bas bleu, bâ blö.

bashi-bazouk, bæshibazû'k.

basso-rilievo, bàso-rilí'vo'.

basta, bàsta.

Bastille, Bâstî'l.

bateau, bâto'.

baton, bâtôn, bætan.

battue, bàtü.

bavardage, bàvårdâzh.
 bdellium, delyam.
 beau garçon, bow gârsôn.
 beau-ideal, bowaidî'al.
 beau-monde, bo'mô'nd.
 bel-esprit, bel esprî.
 belles-lettres, bel letr.
 benedicite, benidâisiti.
 ben trovato, ben tro'vâto'.
 bergfall, berkfâl, boegfâl.
 bête noire, beyt nwâr.
 bêtise, beytîz.
 bézique, beyzî'k.
 bienséance, byænseyâns.
 bienveillance, byænvéylyâns.
 biga, baiga.
 bijou, bîzhu.
 bijouterie, bîzhû'tarî.
 billet-doux, bileydû'.
 bizarre, bizâ'r.
 bizarrerie, bizâ'rarî.
 bise, bîz.
 blague, blâg.
 blancmange, blamá'nzh, bla-
 mónzh.
 blasé, blâzey.
 blonde, blond.
 Boanerges, Bowanóejîz.
 bodega, bo'dîga.
 Boer, Bûa(r).
 bolus, bowlas.
 bolero, bo'lêro'.
 bonâ fide, bowna faidi.

bon-bon, bôn bôn.
 bonbonnière, bônbonnyê'a(r).
 bon chrétien, bôn-kreytyæn.
 bonhomie, bonomî.
 bon mot, bôn mow, pl. mowz.
 bonne, bon.
 bonne bouche, bon bûsh.
 bon-ton, bôn tôn.
 bon vivant, bôn vîvân.
 bon voyage, bôn vwâyâ'zh,
 bôn voiâ'zh.
 Boötes, Bo'owtîz.
 boudoir, bûdwâr.
 bougie, bûzhî.
 boulevard, bulvâr.
 bouleversement, bulvêrsmân,
 bulvóesmant.
 bouquet, bukey.
 bourgeois, burzhwà (but when
 meaning a size of printing
 type, pronounced boejóis).
 bourgeoisie, burzhwâzî.
 Bourse, Burs, Bûas.
 bouts-rimés, bû rîmey.
 bravura, brâvû'ra.
 bric-à-brac, brikabræk.
 brochure, broshûr.
 Brumaire, Brümêr.
 brunette, brunét, brünét.
 brusque, brüsk.
 brusquely, brüskli.
 brusqueness, brüsknis.
 brusquerie, brüskarî.

<i>buffet</i> , büfey , a refreshment bar.	<i>cantatrice</i> , kàntàtrî'chey .
<i>buffet</i> , bœfit , a sideboard or a cupboard.	<i>cap-à-pie</i> , kæpapî' .
<i>bureau</i> , byûaro' , byûrow , and when an office is meant, sometimes bürów .	<i>capriccio</i> , kàpricho' .
<i>caballero</i> , kàbàlyê'ro' .	<i>capriccioso</i> , kàprichówzo' .
<i>cabaret</i> , kàbàrey .	<i>carafe</i> , karâf .
<i>cabbala</i> , kæbala .	<i>carbonari</i> , kârbo'nâ'rî .
<i>cabriolet</i> , kàbrio'léy .	<i>carillon</i> , kârîlyôn .
<i>cache</i> , kàsh .	<i>carmagnole</i> , kàrmànyól .
<i>cachet</i> , kàshey .	<i>carte-blanche</i> , kàrt blâns .
<i>cachucha</i> , kachûcha .	<i>carte-de-visit</i> , kàrt da vîzî't .
<i>cacique</i> , kasîk .	<i>caryatid</i> , pl. <i>-ides</i> , kæriæ'tid , -idîz .
<i>cacoethes</i> , kæko'î'thiz .	<i>casino</i> , kasîno' .
<i>cadenza</i> , kadentsa .	<i>catalogue raisonné</i> , kàtalog reyzoney .
<i>cadi</i> , kâdî , keydi .	<i>catena</i> , katîna .
<i>cadre</i> , kàdr .	<i>cathédra</i> , kathîdra , kæ'thidra .
<i>café</i> , kàfey .	<i>cause célèbre</i> , kowz seléybr .
<i>caftan</i> , kàftâ'n , kæftan .	<i>causeuse</i> , kowzoez .
<i>caisson</i> , keysan .	<i>cavass</i> , kavæs .
<i>camera obscura</i> , kæmera ob-skyû'ara .	<i>cavatina</i> , kàvâtî'nà , kæva-tî'na .
<i>camaraderie</i> , kàmàrà'darî .	<i>centime</i> , sântî'm .
<i>Campagna</i> (the), Kàmpâ'nyà .	<i>cerise</i> , serî'z .
<i>campanile</i> , kàmpànî'ley .	<i>chaise-longue</i> , sheyz lông .
<i>Canaan</i> , Keynan .	<i>chalet</i> , shàley .
<i>canaille</i> , kànâ'y .	<i>chamois</i> , shàmwâ ; when leather is meant, shæmi .
<i>canard</i> , kànâr , kanâd .	<i>chaperon</i> , shæparown , -on .
<i>cañon</i> , kænyan .	<i>char-à-banc</i> , shàràbân .
<i>cantabile</i> , kàntâ'bîley .	<i>chargé d'affaires</i> , shàrzhey dàfê'r .
<i>cantata</i> , kàntâ'ta .	<i>charivari</i> , shàrîvâ'rî .

chassé, shàsey.
chasseur, shàsoer.
château, shâto'.
chatelaine, shâtaleyn.
chef, shef.
chef d'œuvre, sheydóeyr.
chemise, shimî'z.
chemisette, shemizét.
chenille, shinî'l.
cheval-glass, shavàl glàs.
chevaux de frise, shevo' da frîz.
chevrette, shevret.
chiaroscuro, kyâro'skû'ro'.
chiffon, shîfôn.
chiffonier, shifanî'a(r).
chignon, shinyôn.
cicala, sikâ'la.
cicerone, chîcheyrówney, sisa-równi.
cicisbeism, chichisbî'izm'.
cicisbeo, chichisbéyo'.
ci-devant, sîdayân.
cinquecento, chingkwichénto'.
clairvoyance, klêrvwà'yâns, klêavóians.
claque, klàk.
claqueur, klæka(r).
clientèle, kliântél, klaiantél.
clôture, klowtür.
cobra de capello, kowbra da kapélo'.
cognac, konyæk.

cognoscenti, kono'shéntî.
collaborateur, kolà'bo'ràtoer, or spelt *collaborator*, kalæ'-bareyta(r).
colporteur, kolportoer.
comme il faut, kom î fow.
commode, kamowd.
communiqué, komü'nîkey.
complaisant, komplezâ'nt.
compte rendu, kônt rândü.
con amore, kon àmô'rey.
concierge, kônseyêrh.
concordat, kankôdæt.
condottieri, kondotyê'rî.
confrère, kônfrêr.
congé d'élire, kônzhay d eylî'r.
connoisseur, koneysóer.
contre-temps, kôntratân.
conversazione, konvasætsiów-ni.
coquette, kokét.
cordon, kordôn.
corps diplomatique, kôr dî-plowmà'tik.
corsage, kôrsâzh.
cortége, kôrteyzh.
corvée, kôrvey.
costumier, kostyû'mya(r).
coterie, kowtarî.
cotillon, ko'tilyan.
couchant, kauchant.
couleur de rose, kuloer da rowz.

<i>coup de grace</i> , kû da grâs.	<i>déjeuner à la fourchette</i> , dey-
<i>coup de main</i> , kû da mæn.	zhoeney à là fûrshét.
<i>coup de soleil</i> , kû da soléy.	<i>démenti</i> , deymâ'ntî.
<i>coup d'état</i> , kû d eytà'.	<i>dénoûment</i> , deynû'mân.
<i>coup d'œil</i> , kû d oey.	<i>de novo</i> , da nowvo'.
<i>coupé</i> , kûpey.	<i>depôt</i> , depo'.
<i>coupon</i> , kûpôn.	<i>de rigueur</i> , da rîgoer.
<i>coûte que coûte</i> , kût ka kût.	<i>deshabille</i> , desàbî'l.
<i>crayon</i> , kreyan.	<i>detour</i> , detûa(r).
<i>crèche</i> , kreysh.	<i>de trop</i> , da trow.
<i>crescendo</i> , kreshéndo'.	<i>devoir</i> , deywâr.
<i>cretin</i> , krîtin.	<i>dies non</i> , daiîz non.
<i>crevasse</i> , krivæ's.	<i>Dieu et mon droit</i> , Dyö ey môn
<i>crochet</i> , krowshey.	drwâ.
<i>croquet</i> , krowkey.	<i>dilettante</i> , dilitæ'nti.
<i>cui bono</i> , kai bowno'.	<i>distract</i> , dîstréy.
<i>cuisine</i> , kwizî'n.	<i>divan</i> , divæ'n.
<i>cuisse</i> , kwîs.	<i>Dives</i> , Daivîz.
<i>cul-de-sac</i> , kül da sàk.	<i>doctrinaire</i> , doktrinê'a(r).
<i>Culturkampf</i> , kultûrkâmpf.	<i>dolce far niente</i> , dolchey fâr
<i>curé</i> , kürey.	niéntey.
<i>Czar</i> , Zâ(r).	<i>donna</i> , donà.
<i>Czarina</i> , Zârî'na.	<i>douane</i> , dûâ'n.
<i>Czarewitch</i> , -owitz, Zâravich,	<i>double entendre</i> , dûbl' ân-
-vits.	tâ'ndr.
<i>Czech</i> , Chek.	<i>douceur</i> , dûsoer.
<i>dais</i> , deyis.	<i>eau de Cologne</i> , ow da Ka-
<i>danseuse</i> , dânsoez.	lown.
<i>Dauphin</i> , dôfin.	<i>eau-de-vie</i> , ow da vî.
<i>debonair</i> , debanê'a(r).	<i>écarté</i> , eykà'rtey.
<i>débris</i> , debrî.	<i>éclaircissement</i> , eyklê'rsîsmân.
<i>début</i> , deybü.	<i>éclat</i> , eyklà'.
<i>débutant</i> , -ante, debütân, -ânt.	<i>edelweiss</i> , eydalvais.

<i>édition de luxe</i> , eydî'syôn da lüks.	<i>entremets</i> , ântramey.
<i>Effendi</i> , Efëndî.	<i>entre nous</i> , ântra nû.
<i>Eiffel</i> , aifl'.	<i>envelope</i> , ânvilowp, envilowp.
<i>Eisteddfodd</i> , aistéfod.	<i>epergne</i> , epóen.
<i>élan</i> , eylâ'n.	<i>esclandre</i> , esklândr.
<i>élite</i> , eylî't.	<i>escritoire</i> , eskrîtwâr.
<i>éloge</i> , eylówzh.	<i>espiglerie</i> , espyéyglarî.
<i>embarras de richesse</i> , ambà'rà da rîshes.	<i>espionage</i> , espyonâzh.
<i>embonpoint</i> , ânbonpwæn.	<i>esprit de corps</i> , esprî da kôr.
<i>embouchure</i> , ânû'shür.	<i>établissement</i> , eytà'blîsmân.
<i>émeute</i> , eymóet, imyû't.	<i>étagère</i> , etàzhê'r.
<i>employé</i> , ânplwà'yey, em-plóiey.	<i>etiquette</i> , etíkét.
<i>empressement</i> , ânprés mân.	<i>exigeant</i> , -te, egzîzhâ'n, -â'nt.
<i>en bloc</i> , ân blok.	<i>ex-officio</i> , eks ofîshyo'.
<i>encænia</i> , ensî'nya.	<i>ex parte</i> , eks pâti.
<i>enceinte</i> , ânsæ'nt.	<i>exposé</i> , ekspo'zéy.
<i>encore</i> , ânkô'r.	<i>extempore</i> , ekstémpari.
<i>en famille</i> , ân fâmil'.	<i>façade</i> , fâsâ'd.
<i>enfant perdu</i> , ânfân pêrdü.	<i>facile princeps</i> , fæsili prin-seps.
<i>enfant terrible</i> , ânfân terîbl.	<i>façon de parler</i> , fâsôn da pârley.
<i>en masse</i> , ân mäs.	<i>faience</i> , faiâns.
<i>ennui</i> , ânnwî'.	<i>fainéant</i> , feyneyân.
<i>en règle</i> , ân reygl.	<i>fait accompli</i> , feyt âkô'npli.
<i>en route</i> , ân rût.	<i>fakir</i> , fækîa(r).
<i>ensemble</i> , ânsâ'nbl.	<i>fantasia</i> , fæntéyzha.
<i>entende cordiale</i> , ântânt kord-yâl.	<i>fantoccini</i> , fænto'chî'nî.
<i>entourage</i> , ântû'râzh.	<i>farceur</i> , fârsoer.
<i>en tout cas</i> , ân tû kà.	<i>faubourg</i> , fowbûr.
<i>entrée</i> , ântrey.	<i>faute de mieux</i> , fowt da myö.
	<i>fauteuil</i> , fowtoel.
	<i>faux pas</i> , fow pâ.

felo de se, *felo' di sî*.
femme de chambre, *fàm da shânbr*.
fête, *feyt*.
feu de joie, *fö da zhwà*.
fiacre, *fiàkr*.
fiancé, *-ée*, *fîânsey*.
fiasco, *fià'sko'*.
fichu, *fîshû*.
finale, *fînâ'li*.
finesse, *fînés*.
firn, *fîrn*.
flambeau, *flæmbo'*.
flamboyant, *flæmbóiyant*.
flèche, *fleysh*.
fleur de lis, *floer da lí*.
forte, *fortey*.
fortissimo, *forti'sîmo'*.
fracas, *fràkà*.
franc, *frængk*.
Frau, *Frau*.
Fräulein, *Froilain*.
gala, *gâla*.
garçon, *gàrsôn*.
gasconade, *gæskanéyd*.
gauche, *gowsh*.
gaucherie, *gowsharî*.
Gemini, *Jeminai*.
gendarme, *zhândâ'rm*.
genre, *zhânre*.
giaour, *jaua(r)*.
glacé, *glàsey*.
glacier, *glæsyar(r)*.

glacis, *glàsî*.
glissade, *glîsâ'd*.
goitre, *goita(r)*.
gramme, *gràm*, *græm*.
grande vitesse, *grând vîtés*.
groschen, *groshan*.
guillotiné, *gilyo'tî'n*.
guipure, *gîpû'r*.
habitué, *àbî'twey*.
harem, *hêrem*.
hauteur, *howtoer*.
haut ton, *how tôn*.
Hebe, *Hîbi*.
Herr, *Hêr*.
hiatus, *haiéytas*.
Hinterland, *Hintarlànt*.
honi soit qui mal y pense, *honî swà kî mál î pâns*.
hors de combat, *hò da kombà*.
hôtel de ville, *owtél da vîl*.
Huguenots, *Hyûganots*.
hyperbole, *haipóebali*.
ich dien, *îç dîn*.
imbroglio, *imbrówlyo'*.
impasse, *ænpâs*.
impromptu, *impróptyu*.
incognito, *inkógnito'*.
insouciance, *ænsû'siâns*.
jäger, *yeygar*.
jalousie, *zhàlûzî*.
jardinière, *zhàrdînyêr*.
je ne sais quoi, *zha na sey kwà*.

jet d'eau, **zhëy d ow**.
jeu d'esprit, **zhö d esprî'**.
journal, **zhûrnâl**.
jujube, **zhûzhûb**.
Kaiser, **Kaiza(r)**.
khan, **kân**.
Khedive, **Keydî'y**.
kindergarten, **kindagâtn'**.
kiosk, **kîósk**.
kirschwasser, **kîrshvâsar**.
kraal, **krâl**.
kreutzer, **kroitsar**.
kyrie, **kirii**.
Koran, **Kôrâ'n, Kôræ'n, Kô-ran**.
laissez faire, **lesey fêr**.
Lama, **Lâma**.
landsturm, **lândshtûrm**.
landwehr, **lândvêr**.
Laocoon, **Leyóko'on**.
lapis lazuli, **leypis læzyulai**.
lapsus linguae, **læpsas linggwî**.
lares, **lêrîz**.
Lateran, **Lætaran**.
latrine, **latrîn**.
lazzaroni, **lætsarównî**.
legerdemain, **lejadaméyn**.
levée, **levi**.
lingua franca, **linggwa fræng-ka**.
liqueur, **likóer**.
littérateur, **liteyràtoer**.
litre, **lîta(r)**.

locale, **lo'kâl**.
locum tenens, **lowkam tînenz**.
Louvre (the), **Lûvr**.
louvre (a), **lûva(r)**.
Madame, **Mådàm**.
Mademoiselle, **Mådmwâzél**.
Madonna, **Madona**.
Magna Charta, **Mægna Kâta**.
maison de santé, **meyzôn da sântey**.
maitre d'hôtel, **meytr d owtél**.
mal à propos, **mâl à propów**.
marguerite, **màrgarî't**.
marionette, **mæri'anét**.
mark (Germ. coin), **mâk**.
Marseillaise, **Mâselyéyz**.
massage, **màsâzh**.
matériel, **mâtériêl**.
matinée musicale, **màtiney müzîkâl**.
mauvaise honte, **moveyz ônt**.
mediocre, **mediówka(r)**.
meerscham, **mîasham**.
mêlée, **meyley**.
ménage, **menâzh**.
ménagerie, **menà'zharî**.
menu, **menü, menyu**.
mésalliance, **meyzâlîâns**.
messieurs, **meshaz**.
métayer, **metéyey**.
metempsychosis, **metempsi-kówzis**.
mètre, **mîta(r)**.

metronome, **metronom**.
mirabile dictu, **miréybili dik-tyû**.
mirage, **miyrâ'zh**.
mitrailleuse, **mîtrâyóez**.
modus vivendi, **mowdas vai-véndai**.
moiré, **mwàrey**.
Monseigneur, **Mônseýnyoer**.
Monsieur, **Müsyü**.
morceau, **morsow**.
mot, **mow**.
motif, **mo'tîf**.
muezzin, **mûédzin**.
mufti, **mcefti**.
munshi, **mûnshî**.
naïve, **naïv**.
naïveté, **naivtey**.
née, **ney**.
névé, **neyvey**.
nirvana, **noevâ'na**.
nisi, **naisai**.
noblesse oblige, **nobles oblî'zh**.
nom de plume, **nôn da plüm**.
nom de guerre, **nôn da gêr**.
nonchalant, **nônshâlâ'n**.
nonchalance, **nônshâlâ'ns**.
nonpareil, **nonparel**.
nous, **naus**.
nous verrons, **nû vêrôn**.
nouveaux riches, **nûvo' rîsh**.
nuance, **nüâns**.
oasis, **owéysis**.

obbligato, **oblîgâ'to'**.
octroi, **oktrwâ**.
œsophagus, **îsófagas**.
olla podrida, **ola podrî'da**.
on dit, **ôn dî**.
oubliette, **ûbliét**.
outré, **ûtrey**.
pace, **peysi**.
paillasse, **pælyas**.
paletot, **pæltot'**.
panacea, **pænasî'a**.
papier-maché, **pâpyey mâshey**.
par excellence, **pâr ekselâns**.
parterre, **pârtê'r**, **pâtê'a(r)**.
parvenu, **pârvanü**.
Pasha, **Pâshâ**, **Pashâ**.
passé, **pàsey**.
passe-partout, **pàs-pârtû'**.
pastille, **pæstî'l**.
patois, **pâtwâ**.
penchant, **pânshân**.
pension, **pânsyôn**.
perdu, **pêrdü**.
persiflage, **pêrsîflâzh**.
persona grata, **poesówna greyta**.
personnel, **pêrsonel**.
petite, **patît**.
petite culture, **patît kültü'r**.
pfennig, **pfenîç**.
phthisis, **thaisis**.
piano (subst.), **piâ'no'**, **piæ'no'**.
piano (adv.), **piâ'no'**.

pianoforte, **pià'no'fôti**.
piastre, **piæ'sta(r)**.
piazza, **pià'tsa**, **piæ'tsa**.
pièce de résistance, **pyeys da reyzi'stâns**.
pince-nez, **pæns ney**.
piquant, **pîkant**.
piqué, **pikey**.
pis aller, **pîz àley**.
plébiscite, **plebisît**.
Pleiades, **Plaiadîz**.
poco curante, **powko' kûr-ântey**.
poignard, **ponyad**, sometimes spelt **poniard**.
point d'appui, **puæn d àpwî'**.
pongee, **ponjî**.
porte cochère, **pôrt koshê'r**.
portemonnaie, **pôrtmoney**.
portière, **pôrtyêr**.
poste restante, **post restânt**.
post meridiem, **powst miri-dyem**.
pour encourager les autres, **pûr ânkûràzhey leyw owtr**.
pour parler, **pûr pârley**.
pour prendre congé, **pûr prândr kônzhey**.
précis, **preysi**.
préfet, **prefey**.
prestige, **prestî'zh**.
preux chevalier, **prû sheva-lî'a(r)**.

priedieu, **prîdyö**.
prima donna, **prîmà donà**.
prima facie, **praima feyshî**.
procès verbal, **prosey vêrbâl**.
promenade, **promnâ'd**.
pronunciamento, **pro'nœn-shi'aménto'**.
pro rata, **prow reytey**.
programme, **prowgræm**.
protégé, **proteyzhey**.
pugaree, **pœgari**.
quantité négligeable, **kântitey neglîzhâbl**.
quartette, **kwôtét**.
quasi, **kweysai**.
quatrefoil, **kætrafoil**.
queue, **kö**.
qui vive, **kî vîv**.
quondam, **kwondæm**.
raconteur, **râkô'ntoer**.
ragout, **ragû**.
raison d'être, **reyzôn d eytr**.
Rajah, **Râja**.
rallentando, **ràlentà'ndo'**.
ranche, **rânsh**.
rapprochement, **ràpróshmân**.
rationale, **ræshanéyli**.
rechauffé, **reshówfey**.
razzia, **ràtsyà**.
recherché, **reshê'rshey**.
reconnaissance, **rikónisans**.
reconnoître, **rekanóita(r)**.
refrain, **rîfréyn**.

régime, reyzhîm.
Reichsrath, Raïçsrât.
Reichstag, Raïçstâg.
Renaissance, Rinéysâns.
rendezvous, rândehyvû'.
rentes, rânt.
repertoire, repêrtwâr.
repoussé, rapûsey.
requiem, rekwiem.
restaurant, restorân.
résumé, reyzü'mey.
reveillé, revéyey.
reverie, revarî.
riant, riân.
ricochet, riko'shéy.
rôle, rowl.
rondeau, rônдо'.
rondel, rônдел.
roturier, ro'türîey.
roué, rûey.
rouge, rûzh.
rouge et noir, rûzh ey nwâr.
roulade, rûlâd.
ruche, rûsh.
ruse, rûz, rûz.
sabot, sâbo'.
sachet, sâshey.
saga, seyga.
sahib, sâîb.
salaam, salâm.
salon, sâlôn.
sangfroid, sânrwâ.
sans-culottes, sânr külôt.

sans- façon, sânr fâsôn.
sans-souci, sânr sûsî'.
Sassenach, Sâsinæk.
sauerkraut, sauakraut.
sauve qui peut, sowv kî pö.
savant, sâvân.
savoir-faire, sâvwâr fêr.
savoir-vivre, sâvwâr vîvr.
scrutin de liste, skrütæn da
 lîst.
scherzo, skêrtso'.
séance, seyâns.
seigneur, seynyoer.
seigneurie, sînyari.
serviette, sêrvyet.
Sèvres, Seyvr.
sgraffito, græfito'.
sheikh, shik.
siesta, siêsta.
Signor, Sînyôr.
Signora, Sînyô'ra.
Signorina, Sînyôri'na.
silhouette, siluét.
sine qua non, sâni kwey non.
sobriquet, sobrikéy.
soi-disant, swâ dîzan.
soirée, swârey.
solidaire, solidêa(r).
sortie, sôrtî.
sotto voce, soto' vowchey.
sou, sû.
souvenir, sûvanîr.
staccato, stâkâ'to'.

suave, sũâ'y.
sub judice, soeb judisi.
suite, swît.
surveillance, soevéylyans.
tableau vivant, tàblo' vîvân.
table d'hôte, tâbl' d owt.
tapis, tàpî.
tazza, tætsa.
technique, tekni'k.
terra incognita, tera inkóg-nita.
tête-à-tête, teyt à teyt.
thaler, tâler.
tic douloureux, tik dûlurû'.
timbre, tænbr.
tirade, tiréyd.
toilette, twàlet.
tour de force, tûr da fôrs.
tournure, tûrnûr.
tout ensemble, tût ânsâ'nbl.
train de luxe, træn da lûks.
trait, trey.
tremolo, tremo'lo.
trio, trîo'.
trisagion, trisæ'gion.
troupe, trûp.
tulle, tûl.
tu quoque, tyû kwowkwi.
turquoise, türkwâz, toekóiz.
uhlan, ûlan.

ukase, yûkéys.
Vallauris (ware), Vâlarî.
valenciennes, vâlânsyén.
valet, vælit.
valet de chambre, vâley da shânbr.
valise, valîz.
vaudeville, vowdvîl.
vedette, vidét.
vertu, vêrtü.
verve, vêrv.
vignette, vinyét.
vinaigrette, vineygrét.
violoncello, vaialanchélo'.
virtuoso, voetyûówzo'.
vis à vis, vîz à vî.
visé, vîzey.
viséed, vîzeyd.
vivandière, vîvândyê'r.
vivat, vîvâ'.
viva voce, vaiva vovsi.
volte face, volt fàs.
Walhalla, Vælhæ'la.
zeitgeist, tsaitgaist.
zeitung, tsaitung.
zenana, zinâ'na.
zither, zithar.
Zollverein, Tsolfaráin.
zouave, zûâ'y.

à, patte, Mann. ö, peu, schön. ü, pu, kühn. ân, pan.

æn, pin. ôn, pont. oen, un. x, ach. ç, ich.

VI.

HINTS FOR TEACHERS.

METHOD RECOMMENDED.

§ 164. The subject of phonetics having as yet been very little taught in English schools, the outline of a method which has been found practically useful may not be unacceptable.

The imitative faculties are so strong in early childhood that it is desirable to try to give young children a practical mastery of the sounds from the very beginning, before they can be expected to learn much as to the manner of their formation. They ought to have some drill in pronouncing the sounds of English and French in the Kindergarten. Experience shows that little children of six years of age are quite capable of observing some of the most important distinctions in phonetics, *e.g.*, between lip, point and back consonants, between stops and continuants, and between consonants which are voiced and unvoiced. But it is impossible to teach phonetics systematically without some phonetic notation ; and as, in secondary schools, most children come having already learnt the ordinary spelling at home, it seems difficult to attempt a course of lessons in phonetics before they are tolerably familiar with the ordinary spelling, say at about ten years of age. And meantime the teacher who is acquainted with the subject may do much in teaching them to pronounce clearly and well, and may lay a good foundation for the more systematic teaching which is to follow.

In the following suggestions on the teaching of phonetics I
(111)

assume then that the children are about ten years of age, but it is hoped that they may be useful for older pupils also, as it is not proposed to sketch out a course of lessons in detail, but only to give some broad outlines and general instructions which each teacher can adapt to his own class.

§ 165. The first and most important matter will be to teach the English sounds as thoroughly as possible, for when this is done, the formation and classification of French and German sounds will easily be understood. But as it may be taken for granted that the pupils already know a little French, at least as it appears in books, and in any case a few foreign sounds are wanted for the pronunciation of loan words from French and other languages, it will be desirable to teach a few of the most prominent sounds of French and German, in connexion with English phonetics, before beginning a systematic study of the sounds of these languages; to do so will vary the lessons agreeably and make them more interesting.

§ 166. The chief things we have to teach are these:—

- (1) English sounds and the ordinary alphabet do not correspond.
- (2) A phonetic English alphabet.
- (3) A few sounds from French and German.
- (4) The structure of the vocal organs.
- (5) Formation and classification of sounds.
- (6) To read English aloud from phonetic spelling.
- (7) To analyze English words into their component sounds.

It will be convenient to discuss separately the teaching of each of these divisions of the subject, although instruction in several of them may be going on simultaneously.

§ 167. I. **Sounds and Symbols do not Agree.** First show that the sounds of English do not correspond with the twenty-six letters of our alphabet, and that—

- (1) For some sounds we must use digraphs, *e.g.*, *sh*, *th*, *ee*, *oo*, as in *she*, *the*, *peel*, *pool*.
- (2) For some we have no symbols at all. We cannot dis-

tinguish the sounds in *hut* and *put*, *THIS* and *THistle*, *sir* and *leisure*.

(3) We often use different symbols for the same sound, as in *kill*, *cat*, *queen*, *echo*.

§ 168. II. **The Phonetic Alphabet.** It is best to learn this by degrees, taking a few new sounds in each lesson, and carrying on simultaneously the teaching as to formation and classification of letters, and the combination of the easier sounds in words.

Point out the difference between the sounds and their names, showing that the names are generally distinct from the sounds.

Be careful to have the names of *ng* and *ê* well pronounced. See §§ 61, 82.

When teaching the vowels and diphthongs, let the list of key-words be learnt first, and then the names of the sounds.

The children should finish learning the alphabet before learning the formation and classification of all the sounds, and it will be convenient to teach the names of the short vowels before attempting the long ones. The reasons for this are that (1) whole sentences can be constructed with short vowels only, and (2) that we use no new symbols for the vowels in *pet*, *pit*, *pot*, *put*. So it is a good plan to teach words having these four vowels as soon as the six stops and three nasals have been learnt. The first spelling lesson contains no sounds besides these, and it might be read in the second lesson of the course.

The order suggested is as follows:—

- | | | |
|--|-----------------|-------------|
| 1. Stops and Nasals with e, i, o, u | Spelling Lesson | I. |
| 2. Consonants as far as dh | „ | II. |
| 3. All the Consonants | „ | III. |
| 4. The Short Vowels æ, æ | „ | IV. |
| 5. The Short Unaccented Vowels a, i, o' | „ | V., VI. |
| 6. The Long Vowels | „ | VII., VIII. |
| 7. The Diphthongs | „ | IX., X. |

The diphthongs might be learnt after the reading lessons have been begun.

The teacher will find all the rarer sounds fully illustrated on p. xv.

When the children have learnt to analyse **ch**, **j**, and the diphthongs into the sounds which compose them, they should, in repeating the alphabet, say :—

ch = t + sh	ai = â + î	oi = ô + î
j = d + zh	au = â + û	yû = y + û

§ 169. III. **The Most Necessary Sounds in French and German.** These are the vowels in *patte*, *peu*, *pu*, the four nasal vowels, and the consonants in *ach* and *ich*. Diagram V., on p. xxvii., will be a help in teaching some of the new vowels.

French sounds should also be compared with English when teaching the English diphthongs **îa**, **ûa** in *peer* and *poor*. Compare these diphthongs with the sounds **î** and **û** as they occur both in English words without **r** and in French words with **r** following, thus :—

<i>peel</i>	<i>peer</i>	Fr. <i>pire</i>
<i>pool</i>	<i>poor</i>	Fr. <i>pour</i>
Pronounced.		
pîl	pîa(r)	pîr
pûl	pûa(r)	pûr

§ 170. IV. **Structure of the Vocal Organs.** This cannot be explained much more simply than by referring to the diagrams on pp. xxvi., xxvii., and using the explanations in §§ 12-17.

§ 171. V. **Formation and Classification of the Sounds.** This must be taught in such a way as to lead the children to discover as much as possible by their own observation. Many details which have been mentioned in the previous chapters should be omitted, being intended for the teacher only, who will want to know much more than he is able to impart; but the order in which the chief facts are there explained has been carefully arranged to assist students in passing from the more obvious distinctions to those which are less noticeable, and

more difficult to grasp, and this order might be followed in teaching children.

It will certainly be found expedient in teaching to explain consonants before vowels, and the stops first of all. Again, amongst the stops, **p** and **b**, in which the action of the lips can so easily be seen, naturally come first. Then the distinction as to place, between lips, point of the tongue and back of the tongue, is easier to make out than that between voiced and unvoiced consonants, so it should be the first distinction noted. Two children of six have been found quite well able, in one lesson of a few minutes, to pronounce the name of **ng**, and to classify the stops and nasals as lip, point and back consonants, observing the difference for themselves. The difference between stops and continuants is also very easy to observe, and it might come next in order.

Again, though we have observed that it is convenient to teach the names and sounds of the short vowels at a very early stage, we shall find, when the formation and classification of the vowels are to be taught, that it is easier to begin by studying the long vowels, and not those which are short and fleeting.

It is a useful exercise to let the children write the consonants down the middle of a sheet of paper, gradually filling in the names which describe them, thus:—

ENGLISH CONSONANTS.

Liquids.	Stops	{	p	Breath	}	Lips.
			b	Voiced		
		{	t	B	}	Point.
			d	V		
		{	k	B	}	Back.
			g	V		
	{	Nasal	m	V	}	Lips.
			n	V		Point.
			ng	V		Back.
		{	Side	l	}	Point.
			Trill	r		
		{		V	}	

Continuants	{	wh	B	}	Lips.
		w	V		
		f	B	}	Lip-teeth.
		v	V		
		th	B	}	Point-teeth.
		dh	V		
		s	B	}	Point.
		z	V		
		sh	B	}	Point-blade.
		zh	V		
Composite	{	y	V	Front.	
		h	B	Throat.	
		ch	= t + sh.		
Composite	{	j	= d + zh.		

The German consonants in *ach* and *ich* might be taught in connexion with the English continuants, the French vowels in *patte*, *peu*, *pu*, immediately after the classification of the five principal vowels, **â**, **ey**, **î**, **ow**, **û**, and the nasal vowels when all the long English vowels have been studied.

§ 172. VI. **Reading aloud from Phonetic Spelling.** This exercise is a very necessary one, and will afford an excellent opportunity for training the children to pronounce clearly and well. But it will be found necessary to recognise some differences between the pronunciation represented in this book and that of the teacher, seeing that no two people pronounce exactly alike, and to tolerate some varieties of pronunciation among the children themselves. We cannot fix upon any standard pronunciation which will be universally accepted. There are several pronunciations of English tolerated amongst educated people, besides those which are condemned as vulgar. The teacher should study the varieties of pronunciation pointed out in §§ 144-157, as well as the common mistakes to be guarded against in §§ 177-179.

Though it has been thought desirable to use fixed forms of spelling for the weak and variable words, it must be remem-

bered that this does not accurately show their pronunciation when combined in sentences, and the teacher must not encourage an unnatural use of the emphatic forms. He should study the list of weak words in § 150, and make the children notice some of the weak forms in the course of the reading lessons.

It would not be difficult to begin reading a narrative in the very first lesson, deciphering it by the help of an occasional reference to the phonetic alphabet; but this course is not recommended. The children would not see what was aimed at, or why they should be troubled with an unaccustomed spelling, unless they had first received a little instruction in phonetics. Before they attempt to read a narrative they should (1) commit to memory all the consonants and vowels (the diphthongs might be learnt afterwards); (2) learn some of the more obvious distinctions between different classes of sounds; and (3) read some of the spelling lessons—at least the first five—learning to spell the words aloud. They might begin to read the first spelling lesson as early as the second lesson of the course.

§ 173. VII. **Analysis of Words.** This is a matter of no little difficulty, because in English we pronounce unaccented words and syllables so indistinctly, and some of the sounds are so short and fleeting that it is difficult to ascertain their real character. Moreover our minds are much confused by our irregular spelling, and it is as difficult to learn to trust the ear in phonetics as to trust the eye in drawing. Just as the beginner in drawing thinks he sees foreshortened lines and spaces nearly as large as those which face him, because he knows what their size really is, and imagines that a distant hill looks green when it really looks blue or purple, because he knows if it were near he would see it to be covered with green grass and trees, so that he cannot, without long training, learn to trust his sight and draw things as they appear; so beginners in phonetics, thinking they know words to be pronounced

according to the spelling, seem unable to trust their ears and to write down what they hear. And even after some training, we are still liable, when we repeat words to see how we pronounce them, to depart from the pronunciation which we use when we are speaking unconsciously.

For instance, Dr. Ellis tells of an old lady who stoutly asserted that she always pronounced *lecture* as **lektyuar**, and the very next minute unawares said **lekchar**, with the same ending as *teacher*, just like other people. Dr. Sweet too observes that few people realise that they pronounce *farther* and *save her* exactly like *father* and *savour*. It is a good experiment, if we can find a friend upon whom we may venture to try such experiments without endangering our friendship, to ask some one who says *this year*, changing the **s** into **sh**, or adds **r** to *idea* in *the idea of it*, whether he ever pronounces in this fashion, for the reply will undoubtedly be an indignant denial, although most cultivated men and a large proportion of cultivated women pronounce in this manner, and we shall probably soon catch him in the very act he so vehemently repudiated.

As therefore the analysis of words is difficult, and that of sentences far more so, it will be sufficient to ask children to analyse single words. For this purpose they should have much practice in—

- (1) Spelling aloud words pronounced by the teacher.
- (2) Spelling aloud words seen in phonetic spelling.
- (3) Writing phonetically from dictation ; and lastly,
- (4) Transcribing into phonetic spelling words and passages spelt in the ordinary way.

This last is difficult, and should be reserved to the end of the course. A series of graduated exercises in it is given at II., pp. 69-77. For the Key, see I., §§ 180, 181.

§ 174. **How to Spell Aloud.** The only difficulties here are (1) Syllable division, and (2) How to name the short vowels. Rules for syllable division are given in § 140 ; but the teacher will not go far wrong if he follows these two simple

directions. (1) Aim at a natural division of syllables, according to sound and not according to spelling. *Hour, fire, and chasm* are dissyllables in reality, just like *power, higher, and season*, and should be divided accordingly. (2) When several consonants occur between two vowels they may be divided at pleasure in the way which seems most natural.

Short accented vowels, when isolated, are to be called **æt**, **et**, **it**, **ot**, **ut**, because it is difficult to pronounce them alone, but the introduction of the **t** sound would make a confusion in spelling, so the children should take them with the consonant which follows, not breaking up at all such monosyllables as *if, on*, and dividing such words as *bed, nod* into two parts only, thus :—**b, ed** ; **n, od**.

Short unaccented vowels require to be treated differently, except **i** in close syllables, that is in syllables ending with a consonant. **i** may be taken with the consonant following it in such words as *in-tend, dis-tress* ; but in open syllables, where no consonant follows in the same syllable, it must be pronounced alone, *e.g.*, in **ni-sés-i-ti, di-póz-i-ta-ri**.

The unaccented vowels **a** and **o'** are to be called by their names—**a** and *short o'*. Otherwise, if **a** were taken with a consonant following, the children would identify it with **æ**, making the **an** in *organ* (**ôgan**) just like **æn** in *hunter* (**hæntar**), and if they tried to pronounce an isolated **o'**, or **o'** with a consonant following, they would really pronounce **ow**, making **o'z** in **folo'z** like **owz** in **flowz**.

The short open unaccented vowels **u** as in *intu, influans*, and **ey** as in *essay* (**esey**), *survey* (**soevey**), subst., are so rare, except when **u** occurs as part of the diphthong **yu** (see §§ 103, 105), that it is hardly worth while to make the children call them *short u* and *short ey*. It may suffice to call them **û** and **ey**.

§ 175. **Miscellaneous Exercises.** The teacher will have no difficulty in inventing a variety of exercises to test the children's knowledge and cultivate their powers of observation. It will interest them, for instance, and be useful also, to give

them a list of words in ordinary spelling illustrating the nine values of the letter *a* (§ 80), or the four values of the digraph *ng* (§ 66), and to ask them to write after each word the proper phonetic symbol for *a* or *ng*. But it would be a waste of time to attempt to show them all the intricacies of ordinary spelling, as exhibited in the exx. in §§ 19-59.

§ 176. How to Teach the Sounds of French and German.

It is so easy to explain the sounds of French and German when once a good foundation of English phonetics has been laid, that the teacher will probably find no difficulty in simplifying the French and German sections of this book and adapting them to his class. The cultivation of the ear and the vocal organs to enable the children to distinguish and reproduce correctly the new sounds and combinations of sounds, will no doubt require a good deal of patience, but the work will be wonderfully facilitated by a sound elementary knowledge of phonetics, and what is learnt will be so clearly grasped that it will not easily be forgotten.

The other important requirement is that, in the children's first course of lessons in a foreign language, some sort of phonetic spelling should be used. The particular alphabets used in this work are commended to the teacher's notice as being peculiarly easy to read, to write, and to print; but it is probable that some may prefer to use the international alphabet of the *Maître Phonétique*, or the French alphabet of Franke's *Phrases de tous les jours*, as that little book contains such good material for conversation.

Teachers who have tried the experiment of using phonetic spelling in this way are unanimous in pronouncing it a far more effectual plan than to begin with ordinary spelling. The child sees how each word should be pronounced, and is saved from those perpetual corrections and fault-findings which are so wearisome and discouraging to beginners. To those who observe that this involves the trouble of learning two things instead of one, M. Passy's reply is that when a man is told to

convey a load from one place to another, he does not complain because he has to take a wheelbarrow as well.

It may perhaps be useful and instructive to print here the rules which have been adopted by the *International Phonetic Association*.

PRINCIPES PÉDAGOGIQUES DE L'ASSOCIATION PHONÉTIQUE INTERNATIONALE.

*Secrétaire, M. PAUL PASSY, 11, route de Fontenay,
Bourg-la-Reine.*

1.—Ce qu'il faut étudier d'abord dans une langue étrangère, ce n'est pas le langage plus ou moins archaïque de la littérature, mais le langage parlé de tous les jours.

2.—Le premier soin du maître doit être de rendre parfaitement familiers aux élèves les *sons* de la langue étrangère. Dans ce but il se servira d'une transcription phonétique, qui sera employée à l'exclusion de l'orthographe traditionnelle pendant la première partie du cours.

3.—En second lieu, le maître fera étudier les *phrases* et les tournures idiomatiques les plus usuelles de la langue étrangère. Pour cela il fera étudier des textes suivis, dialogues, descriptions et récits, aussi faciles, aussi naturels et aussi intéressants que possible.

4.—Il enseignera d'abord la grammaire inductivement, comme corollaire et généralisation des faits observés pendant la lecture ; une étude plus systématique sera réservée pour la fin.

5.—Autant que possible, il rattachera les expressions de la langue étrangère directement aux idées, ou à d'autres expressions de la même langue, non à celles de la langue maternelle. Toutes les fois qu'il le pourra, il remplacera donc la traduction par des leçons de choses, des leçons sur des images et des explications données dans la langue étrangère.

6.—Quand plus tard il donnera aux élèves des devoirs écrits à faire, ce seront d'abord des reproductions de textes déjà lus

et expliqués, puis de récits faits par lui-même de vive voix ; ensuite viendront les rédactions libres ; les versions et les thèmes seront gardés pour la fin.

COMMON MISTAKES.

§ 177. The varieties of pronunciation among educated English people are so numerous and so perplexing, that it is by no means easy to say what may be tolerated and what must be reckoned as a mistake. In the following list I mention some pronunciations which occur in the most instructive book which has been written on English pronunciation—Dr. Sweet's *Elementarbuch*. But I wish it to be understood that I do not deny that some of these so-called mistakes, *e.g.*, **dhi aidi'ar av it**, are extremely common amongst educated Englishmen. I do not presume to lay down any authoritative rule of pronunciation, but it may perhaps be useful to point out what I myself should aim at in teaching children to pronounce the English language. Teachers of children are compelled to be dictators.

The following list is not meant to include provincialisms or vulgarisms of any sort, but only some slipshod habits into which well-educated people may easily fall unawares.

I. Do not introduce final **r** because the next word begins with a vowel. Avoid :—

(1) **-a** changed to **-ar**, as in **Viktô'ri'ar auar kwîn, dhi aidi'ar ov it, dha sowfar iz kævad**, etc.

(2) **-ô** changed to **ôr**, as in **dha lôr av dha Lôd**.

(3) **-â** changed to **-âr**, as in **papâr iz gôn aut**.

(4) **-o'** changed to **-ar**, as in **dha windar iz owpn', dha felar iz leyzi**.

II. Do not alter final point consonants because the next word begins with **y**. Avoid :—

(1) **s** changed to **sh**, as in **dhish yoer, siksh yeez**. This practice is extremely common, even amongst highly educated people. A lady of the name of *Alice Young* told me that a

large proportion of her friends called her **Ælish Yœng**, and many dignitaries of the Church are caught in this pitfall.

(2) **z** changed to **zh**, as in **æzh yûzhwal**, **æzh yet**, **ôl dhîzh yoez**, **preyzh yî dha Lôd**. The change of **z** to **zh**, or to **sh**, before **sh**, in such phrases as *is she*, pronounced **izh** or **ish shî**, seems, however, to be unavoidable in rapid speech.

(3) **t**, with **y** following, changed to **ch**, as in **hi wil mî chû** (**mît yû**), **lâs chîar** (**lâst yîar**), **ey chîaz agow** (**eyt yîaz**), **down chû** (or **cha**) **now** (**downt yû**). In **lâst yîar** avoid also dropping the **t** and reducing it to **lâsh yîar**.

(4) **d**, with **y** following, changed to **j**, as in **it woz pey jestadi** (**peyd yestadi**), **it mey jû heziteyt** (**meyd yû**).

III. Pronounce clearly the endings **n**, **ing**, **o'**, **ô**, **iti**. Avoid :—

(1) **n** changed to **m**, after a lip consonant, as in **ilévm'** a **klok**, **gívm' œp**, a **kœp m' sôsar**.

(2) **ing** changed to **in**, as in **telin**, **gívin**, etc.

(3) **o'** changed to **a**, as in **winda**, **pila**, for **windo'**, **pilo'**.

(4) **ô** changed to **ôa**, as in **ritn' in dha lôa**, as if *lore* were written instead of *law*. So *raw*, *daw*, *flaw* must have a pure unaltered vowel, and not end with a vowel glide as *roar*, *door*, *floor* often do.

(5) **iti** changed to **ati**, as in **yûnati**, **abilati**.

IV. Keep **ty** and **dy** clear in accented syllables. Avoid :—

(1) **ty** changed to **ch**, as in **opachûniti** (**opatyûniti**).

(2) **dy** changed to **j**, as in **jûaring** (**dyûaring**). Observe that in unaccented syllables the change of **ty** to **ch** is often allowed, as in *nature*, *venture*, *question*, and the change of **dy** to **j** occasionally, as in *soldier*.

V. Pronounce *r* carefully in unaccented syllables. Avoid :—

(1) Introducing **a** before it when it follows a consonant, as in **Henari**, **œmbaréla**.

(2) Dropping an *r* or otherwise mispronouncing a word in which *r* occurs twice, as in **laibrari**, **Februari**, **tempararili**, **sekritari**, **dití'ariareyt**, **litarari**, **læbaratari**, mispronounced **laibri**, **Febyuari**, **temparali**, and so on.

VI. Keep **a** and **i** distinct from one another in unaccented syllables, as far as can be done without pedantry. Avoid :—

(1) **i** changed to **a**, as in **Apral**, **vizabl'**, **herasi**, as well as in the ending **-iti**, already mentioned.

(2) **a** changed to **i**, as in **mirikl'**.

§ 178. Avoid also these miscellaneous mistakes, which are all heard in the speech of educated people :—

	Mispronounced.	Properly.
<i>antarctic</i>	æntâ'tik	æntâ'ktik
<i>arctic</i>	âtik	âaktik
<i>aye (yes)</i>	ey	âi ¹
<i>biography</i>	bîograft	baiograft
<i>calisthenic</i>	kælisténik	kælisthénik
<i>catch</i>	kech	kæch
<i>christian</i>	krishtyan	kristyan or krischan
<i>drama</i>	dræma	drâma
<i>economic</i>	eko'nómik	îko'nómik
<i>God</i>	Gôd	God
<i>heterogeneous</i>	hetaro'gényas or hetaro'jenyas	hetaro'jî'nyas
<i>homogeneous</i>	howmo'gényas	howmo'jî'nyas
<i>I dare say</i>	ai desey	ai dêar sey
<i>idyll</i>	idil	aidil
<i>Isaiah</i>	Aizaia	Aizâiai
<i>just</i>	jest	jœst
<i>neighbourhood</i>	neybarud	neybahud
<i>nomenclature</i>	nowménklachar	nówmenkleychar
<i>panorama</i>	pænaræ'ma	pænarâ'ma
<i>philanthropic</i>	filantrópik	filanthrópik
<i>philosopher</i>	filósifar	filósafar
<i>presumptuous</i>	prizœ'mshas	prizœmtywas
<i>primer</i>	praimar	primar
<i>question</i>	kwesshan or kweshshan	kweschan

¹ On the diphthong **âi**, see § 105.

<i>recognise</i>	rekanaiz	rekagnaiz
<i>rheumatism</i>	rûmatizam	rûmatizm'
<i>schism</i>	sizim	sizm'
<i>sure</i>	shôar	shûar
<i>surely</i>	shôli	shûarli
<i>thank</i>	thengk	thængk

§ 179. And, above all, avoid :—

Faults Characteristic of Teachers, that is to say, pedantic efforts to pronounce as we spell. The derivation of the word “pedantic” might in itself serve as a warning against this fault, but it will be useful to give some illustrations of what is meant. A well-known teacher of elocution tells me that she thinks she shall be compelled to leave off teaching in girls’ schools, because the mistresses require, amongst other things, that she should make the girls pronounce *mountain* and *fountain*, with the ending **-teyn**, like *obtain*, and several of the mistakes given below are such as none but teachers could, I think, be guilty of, though others are more widely spread.

	Mispronounced.	Properly.
<i>mountain</i>	maunteyn	mauntin
<i>fountain</i>	faunteyn	fauntin
cp. <i>villain</i>		vilin
<i>chaplain</i>		chæplin
<i>captain</i>		kæptin
<i>curtain</i>		koetin
<i>often</i>	ôftan or oftan	ôfn' or ofn'
cp. <i>soften</i>		sôfn' or sofn'
<i>associate</i> (sb.)	asowsyit	asowshyit
<i>associate</i> (vb.)	asowsieyt	asowshieyt
cp. <i>social</i>		sowshal
<i>musician</i>		myûzishan
<i>officiate</i>		ofishieyt or afishiey t
<i>propitiation</i>	pro'pisieyshan	pro'pishieyshan
<i>conquer</i>	kongkwar	kongkar

cp. <i>exchequer</i>		ekschékar
<i>liquor</i>		likar
<i>soldier</i> ¹	sowldyar	sowljar
<i>inspiration</i>	inspaireyshan	inspireyshan
<i>recitation</i>	rîsaiteyshan	resiteyshan
cp. <i>admiration</i>		ædmireyshan
<i>resignation</i>		rezigneysan
<i>respiration</i>		respireyshan
<i>England</i>	Enggland	Inggland
cp. <i>pretty</i>		priiti
<i>says, said</i>	seyz, seyð	sez, sed

§ 180. KEY TO THE SPELLING LESSONS.²

I.

<i>ate</i>	<i>it</i>	<i>on</i>	<i>pot</i>	<i>kid</i>	<i>good</i>	<i>big</i>	<i>men</i>
<i>ebb</i>	<i>in</i>	<i>pet</i>	<i>put</i>	<i>cod</i>	<i>nook</i>	<i>bog</i>	<i>king</i>
<i>egg</i>	<i>odd</i>	<i>pit</i>	<i>bed</i>	<i>could</i>	<i>cook</i>	<i>Tom</i>	<i>gong</i>

II.

<i>ill</i>	<i>rock</i>	<i>wet</i>	<i>fill</i>	<i>pith</i>	<i>thick</i>
<i>if</i>	<i>rook</i>	<i>thin</i>	<i>full</i>	<i>with</i>	<i>lock</i>
<i>of</i>	<i>when</i>	<i>then</i>	<i>bull</i>	<i>fit</i>	<i>look</i>
<i>wreck</i>	<i>wen</i>	<i>them</i>	<i>deaf</i>	<i>foot</i>	<i>pull</i>
<i>rick</i>	<i>whet</i>	<i>fell</i>	<i>give</i>	<i>wood</i>	<i>wool</i>

III.

<i>is</i>	<i>was</i>	<i>should</i>	<i>yell</i>	<i>chick</i>	<i>etch</i>	<i>rich</i>
<i>this</i>	<i>wash</i>	<i>shook</i>	<i>his</i>	<i>hook</i>	<i>edge</i>	<i>hedge</i>
<i>puss</i>	<i>dish</i>	<i>yes</i>	<i>hiss</i>	<i>John</i>	<i>which</i>	<i>lodge</i>
<i>says</i>	<i>push</i>	<i>yet</i>	<i>chin</i>	<i>Jem</i>	<i>witch</i>	<i>push</i>

¹ The only words with endings similar to that of *soldier*, are *procedure*, *verdure*, *grandeur*, and it is best to pronounce **-jar** in them all; but as they are not in such common use as *soldier*, the ending **-dyar** is allowable. Soldiers themselves cry out that they would rather be called **sojaz** than **sowldyaz**, when some young lady at a penny reading scrupulously pronounces the word according to the spelling.

² See *Phonetic Reading Book*, p. 5.

IV.

<i>up</i>	<i>as</i>	<i>cup</i>	<i>rag</i>	<i>dove</i>	<i>rash</i>	<i>madge</i>
<i>us</i>	<i>ash</i>	<i>cap</i>	<i>thumb</i>	<i>have</i>	<i>push</i>	<i>gush</i>
<i>at</i>	<i>buck</i>	<i>bud</i>	<i>than</i>	<i>thus</i>	<i>much</i>	<i>bush</i>
<i>add</i>	<i>back</i>	<i>bad</i>	<i>sung</i>	<i>puss</i>	<i>match</i>	<i>dull</i>
<i>am</i>	<i>book</i>	<i>rug</i>	<i>sang</i>	<i>rush</i>	<i>judge</i>	<i>pull</i>

V.

<i>amid</i>	<i>abash</i>	<i>villa</i>	<i>dollar</i>	<i>colour</i>
<i>aback</i>	<i>attach</i>	<i>Bella</i>	<i>millier</i>	<i>manner</i>
<i>attack</i>	<i>amass</i>	<i>Anna</i>	<i>rudder</i>	<i>matter</i>
<i>among</i>	<i>amiss</i>	<i>Hannah</i>	<i>gunner</i>	<i>mother</i>
<i>above</i>	<i>ahead</i>	<i>collar</i>	<i>fuller</i>	<i>summer</i>

VI.

<i>a</i>	<i>that</i>	<i>demonstrative</i>	<i>the orange</i>	<i>pretend</i>
<i>an</i>	<i>to</i>		<i>the nuts</i>	<i>select</i>
<i>and</i>	<i>two, too</i>		<i>putty</i>	<i>protect</i>
<i>the</i> before vowel	<i>a man</i>		<i>folly</i>	<i>window</i>
<i>the</i> before consonant	<i>an ox</i>		<i>fully</i>	<i>follow</i>
<i>that</i> rel. or conj.	<i>pen and ink</i>		<i>resist</i>	<i>following</i>

VII.

<i>palm</i>	<i>they</i>	<i>he</i>	<i>pause</i>	<i>no</i>	<i>who</i>
<i>calm</i>	<i>obey</i>	<i>me</i>	<i>port</i>	<i>go</i>	<i>do</i>
<i>barn</i>	<i>pale</i>	<i>see</i>	<i>law</i>	<i>so</i>	<i>shoe</i>
<i>cart</i>	<i>pace</i>	<i>feel</i>	<i>draw</i>	<i>bowl</i>	<i>rude</i>
<i>are</i>	<i>eight</i>	<i>piece</i>	<i>for</i>	<i>boat</i>	<i>rule</i>
<i>far</i>	<i>gate</i>	<i>machine</i>	<i>nor</i>	<i>coat</i>	<i>boot</i>

VIII.

<i>burn</i>	<i>fairy</i>	<i>father</i>	<i>repairing</i>	<i>recourse</i>
<i>turn</i>	<i>hairy</i>	<i>martyr</i>	<i>despairing</i>	<i>portion</i>
<i>dirt</i>	<i>Mary</i>	<i>regard</i>	<i>daisy</i>	<i>mowing</i>
<i>hurt</i>	<i>daring</i>	<i>bazaar</i>	<i>station</i>	<i>motion</i>
<i>word</i>	<i>wearing</i>	<i>return</i>	<i>peaceful</i>	<i>ruler</i>
<i>Persian</i>	<i>tearing</i>	<i>deserve</i>	<i>deceive</i>	<i>truthful</i>

IX.

<i>bide</i>	<i>prying</i>	<i>how</i>	<i>join</i>	<i>joying</i>	<i>new</i>
<i>bite</i>	<i>flying</i>	<i>now</i>	<i>choice</i>	<i>cloying</i>	<i>few</i>
<i>cry</i>	<i>house</i>	<i>bowing</i>	<i>boy</i>	<i>duke</i>	<i>unique</i>
<i>fly</i>	<i>mouse</i>	<i>allowing</i>	<i>joy</i>	<i>duty</i>	<i>unite</i>

X.

<i>wear</i>	<i>there</i>	<i>rear</i>	<i>door</i>	<i>hoar</i>
<i>pear</i>	<i>hair</i>	<i>fears</i>	<i>more</i>	<i>poor</i>
<i>where</i>	<i>ear</i>	<i>seer</i>	<i>roars</i>	<i>tours</i>
<i>air</i>	<i>peer</i>	<i>hear</i>	<i>soars</i>	<i>doer</i>
<i>tares</i>	<i>tiers</i>	<i>oar, ore</i>	<i>wore</i>	<i>moor</i>
<i>dares</i>	<i>dear</i>	<i>or</i>	<i>four, fore</i>	<i>wooter</i>
<i>cares</i>	<i>mere</i>	<i>pour</i>	<i>for</i>	<i>sure</i>
<i>rare</i>	<i>near</i>	<i>tore</i>	<i>nor</i>	<i>brewer</i>

§ 181. KEY TO THE EXERCISES.¹

EXERCISE I.

Bel, eg, in, stif, od, ful, digd, livd, led, ded, piti, meri, sori,
Wili, redi, sens, stik, blok, horid, plenti, plentifuli.

EXERCISE II.

Jon hæd a gud dog. Flori lukt æt it. A bæg ful ov wul.
A wuli læm. Hiz fut iz wet. Hiz hænd iz ful. Sæm left hiz
buk. Jim tuk it. Wili iz not stedi. Giv him ten minits.

EXERCISE III.

Æn iz a gud kuk. Henri hæz a priti boks. Ten penz.
Twenti pens. Fifti buks. Siksti bedz. Meni koks and henz.
A boks ov briks. Wili nokt. Jon helpt Tom. Mini hæz bred
and egz. Ned spelz wel. Kiti hæz meni frendz.

EXERCISE IV.

Dha bel woz ringing. Æni woz thingking. Dha læm iz
drinking. Mezhar dhis bit ov wud. A mosi bængk. A

¹ See *Phonetic Reading Book*, p. 69.

hochpoch. Mæch dhæt red wul. Put in a stich. Dringk dha milk. Fæni iz æt lezhar. Ned hæz a trezhar. Jon iz veri ænggri. Tom iz ænggling.

EXERCISE V.

Heyst meyks weyst. Now peynz, now geynz. Il wîdz grow apeys. Ikstrîmz (*or* ekstrîmz) mît. Chæriti biginz æt howm. Greyt iz dha trûth, and it shæl privéyl. Nœn ov dhîz thingz mûvd him. Dha tœng iz not stîl, boet it kœts. Trezhaz ov wikidnis (*or* -nes) profit nœthing.

EXERCISE VI.

Âmz âr dha solt ov richiz. Trûth mey bî bleynd, boet kânt bî sheymd. Hî dhat slîpith (*or* -eth) in hâvist iz a sœn dhat kôzith sheym. A sôft (*or* soft) ânsar toenith away rôth. Ôl hoer pâdhz âr pîs. Fôwô'nd, fôrâ'md.

EXERCISE VII.

A stich in taim seyvz nain. If dhau dû il, dha joi feydz, not dha peynz; if wel, dha peyn doeth feyd, dha joi riméynz. Dha pæn sez tu dha pot, “Kîp ôf, ôr yû l smœch mî”. Mœdar wil aut. Hû nowz nœthing, dauts nœthing. Wœn fow iz tû meni, and a hcendrad frendz tû fyû. Now krôs, now kraun.

EXERCISE VIII.

Aut ov det, aut ov deynjar. A profit hæz now onar in hiz own kœntri. Fizishan, hîl dhaisêlf. Dha risi'var z (*or* -vaz) æz bæd æz dha thif. A rowling stown gædhaz now mos. Dhau shælt sûnar ditékt an ænt (*or* ânt) mûving in dha dák nait on dha blæk oeth, dhæn ôl dha mowshanz ov praid in dhain hât.

EXERCISE IX.

Mæn pro'powwiz, God dispówwiz. Kowlz tu Nyûkâsl'. Misfôchanz nevar kœm singgl'. Hevn' and oeth fait in veyn agenst (*or* ageynst) a doens. Dha rivar pâst and God fôgótn'.

When dha teyl ov briks iz dæbl'd, Mowziz kæmz. Iz Søl ôlso' amœng dha profits?

EXERCISE X.

Môar heyst, woes spîd. A skôldid dog fiaz kowld wêtar. Il dûaz âr il dîmaz. Dhêar z (*or* dhêaz) meni a slip twikst dha kæp and dha lip. Dha fîar ov mæn bringith (*or* -eth) a snêar. A pûar mæn iz betar dhæn a fûl. Bifôar onar iz hyûmîliti.

EXERCISE XI.

Dha greyps âr sauar. Noliy iz pauar. A boent chaild dredz dha faiar. It iz nôt, it iz nôt, seth dha baiar, bæet when hî iz gôn (*or* gon) hiz wey, dhen hî bowstith. Dhey woer mæriing and giving in mærij. Tu dha pyûar ôl thingz âr pyûar. Wî kaunt dhem blesid which indyûar (*or* endyûar).

EXERCISE XII.

A hôri owld mæn. A dêring robari. Dha dôar woz ajâr. Wud iz pôras. Klêra wil not ritôen. Méri iz injóing hoer raid. Mistar Jownz iz implóing a gâdnar. Hoer mowtivz âr not apêrant. Maroko' wêaz wel. Sêra iz laiing daun. Lûi'za iz centáing a not. Dhey âr ristô'ring dha choech.

EXERCISE XIII.

Class 1.	Class 2.	Class 3.
divízhan	pro'tékt	kondisénd
sivérity	adváiz	ritôen
obzavéyshan	paréntal	ditóemin
ikspæ'nshan <i>or</i> eks-	o'bîdyant	igzíbit, <i>or</i> egzíbit
pæ'nshan	mo'lést	intélijant
eksibíshan	kantínyû	intímideyt
prejudíshal	abóminabl'	disláik
insensibíity	kansíl	
dilyû'zhan		
imposibíity		
obligéyshan		

VII.

FRENCH ANALYSIS.

§ 182. The following pages are not an attempt to treat the sounds of the French language very fully, but only to give an easy introduction to the study of French pronunciation, in the hope that students will at least go on to read M. Paul Passy's *Sons du Français* and *Le Français Parlé*, if they have not leisure to attempt any larger treatises on the subject. The pronunciation of the French language presents special difficulties to English people, for French and English are strongly contrasted with one another, not only in their system of sounds, but in their accentuation and intonation. German pronunciation is comparatively easy.

THE CONSONANTS.

§ 183. This is the easiest part of our task. A comparison of the table of French consonants on p. xix. with the English table on p. xviii. does indeed show a formidable array of nine new consonants, five of which are included in the alphabet on p. xvi., but the difficulty is greater in appearance than in reality, as will be seen when these consonants are explained in detail.

No less than five of the symbols in the scheme of French consonants on p. xix., namely, **r**², **r**², **u**, **w** and **y**, can be dispensed with in writing, though they are wanted to make the scheme complete, and to enable us to explain the sounds of French.

It will be found that the points requiring most attention are the use of unvoiced **l** and **r**, as in *table* and *autre* (**tab**^l, **ôtr**),

and what is really more difficult, the use of the familiar voiced **r** in unaccustomed positions.

THE STOPS.

§ 184. The French stops, **p, b, t, d, k, g**, correspond with the English stops. They are formed in the same way, and we use the same symbols to represent them. The usual symbols for **k** are *c* and *qu*, as in *cou*, *qui* (**kou**, **ki**).

There are, however, three points of difference in the formation and sound of the French and English stops, recognised by phoneticians, but not very important for beginners. First, the English hard stops, **p, t, k**, when they occur before an accented vowel, are pronounced with a forcible expulsion of the breath, so that they may be said to be aspirated, and this is not the case in French.

Secondly, according to M. Passy, the French soft stops, **b, d, g**, differ from English **b, d, g** in being fully voiced.

And thirdly, the French point stops **t** and **d** are formed by placing the point of the tongue against the upper teeth (some say the back and some the edge of the teeth), whilst in the English **t** and **d** the point of the tongue touches the upper gums. They are therefore decidedly further forward than our point stops.

THE LIQUIDS.

§ 185. **The Nasals.** The French nasals are three in number, **m, n** and **ñ**. The back nasal (English and German **ng**) does not exist in French, but we find a new palatal nasal **ñ**, which does not occur in English and German.

§ 186. **The Lip-nasal m** is, properly speaking, a voiced consonant, but under special circumstances it is liable to become voiceless. It is never syllabic as in English. At the end of a breath group, after a consonant—a position in which English **m** becomes syllabic—it is voiceless, and is written thus: '**m**, as in the words *prisme*, *rhumatisme*, pronounced

pris'm, rumatis'm. Compare English *chasm, criticism* (*kæzm', kritisizm'*). On the pronunciation of words like *prisme*, when not at the end of a breath group, see § 234.

§ 187. **The Point-nasal n** is slightly different from the English **n**, in that the point of the tongue is placed against the teeth. In this respect it corresponds with the French point stops **d** and **t**.

§ 188. **The Front-nasal ñ.** This sound does not occur frequently, and like the English and German **ng**, it is never heard at the beginning of a word. It is formed in the same part of the mouth as **y**, that is, by the front of the tongue and the hard palate. But the tongue comes into contact with the palate, so that, as in the case of the other nasal consonants, the mouth passage is closed, and the breath is sent through the nose. The nearest approach to it in English is the **ny** in *onion, pinion* (*œnyan, pinyan*).

M. Passy says that French people have different ways of pronouncing this sound, and that many educated people sound it as **ny**, making the last syllable of *régner* like that of *panier*. But in *panier*, and wherever **n** is followed by **y**, **n** is not formed in the same place as **t** and **d**, but is more or less thrown back or palatalised.

§ 189. **l in French**, like **t, d** and **n**, is formed by placing the point of the tongue against the teeth; and as in English **l**, the sides, or at least one side of the tongue, is left open as a passage for the breath.¹ But the most important point to be observed is the same which has been already noticed in explaining French **m**.

§ 190. **Voiceless l.** At the end of a breath group, after a consonant, French **l** is always voiceless, and we represent it by 'l. This requires special attention, for in the same position English **l** is voiced and syllabic. Compare English *table, noble*, with French *table, noble*. Breathed **l** will present no difficulty

¹ The back of the tongue is not raised as in English **l**, which may be described as a point-back, instead of a point, consonant.—*Ed.*

to those who have mastered the distinction between breathed and voiced sounds. See § 64. On the variations of such words as *table*, *peuple*, under different circumstances, see § 234.

The Welsh breathed *l*, written *ll* in *Llangollen*, etc., differs from French *l* in having the breath expelled much more forcibly, so that it may be said to be aspirated, and also in occurring sometimes at the beginning of words.

§ 191. **l mouillé.** This sound is the same as the Italian *gl*, and is an *l* formed by contact of the tongue and palate, corresponding to the front-nasal *ñ*. It is still heard in the south of France, but has been superseded in the north by *y*, and may therefore be omitted from our alphabet.

§ 192. **r and r².** The symbol *r²* is used to denote the guttural *r* which is used in Paris and is now becoming general in all the large towns of France. It is very different from our English *r*, being formed further back in the mouth than *k* and *g*, by trilling the uvula. But in the country and the smaller towns *r* is formed as in English, with the point of the tongue, and this pronunciation is not considered faulty. And the Parisian guttural *r²* is not allowed to be used on the stage or in singing.

It is quite unnecessary for English people to learn to pronounce *r²*, and indeed it is so difficult for us that the attempt would certainly result in failure.

Some forty years ago the Parisian guttural *r* was thought to be affected, and the servant-maids who were engaged to speak French with us in the nursery were chosen from the district round Orleans, so that we might learn the purer French of that province.

§ 193. **Voiced r.** French *r*, like the other French liquids, is usually voiced, and the French voiced *r*, when formed with the point of the tongue, is like the English *r* in *rat*, *tree*, etc., but more distinctly trilled. Yet it is perhaps the most troublesome of all the French consonants for English students. For

in English this sound never occurs before a consonant, nor is it ever heard at the end of a word, unless the next word begins with a vowel. Moreover, it usually converts the preceding vowel into a diphthong, by introducing the sound *a*, as in *peer*, *poor* (*pîa(r)*, *pûa(r)*). See § 108 f. So English people find it very difficult (1) to pronounce *r* as a consonant when it is final or followed by another consonant, and (2) to keep long vowels followed by *r* pure to the end.

Although French *r* is short, and slightly trilled as compared with the *r* heard in Italian, the best way to learn to pronounce it properly is to begin by practising a long trill, and then to learn to hold the vowels which precede it steady and unchanged, passing suddenly from them to the *r* sound. It will be a useful exercise to learn to distinguish accurately between the English and French words given below, where the difference is only in the treatment of *r*.

English.	French.	English.	French.
<i>peer</i>	<i>pire</i>	<i>rear</i>	<i>rîre</i>
<i>tier</i>	<i>tîre</i>	<i>sere</i>	<i>sîre</i>
<i>dear</i>	<i>dîre</i>	<i>poor</i>	<i>pour</i>
<i>leer</i>	<i>lyre</i>	<i>tour</i>	<i>tour</i>

§ 194. **Voiceless r.** The sound *r* follows the same rule as *m* and *l*, becoming voiceless at the end of a breath group after a consonant, as in *poudre*, *maître* (*poud'r*, *mêt'r*). 'r' is rather more difficult for English people than 'l', and needs some practice. It should be pronounced very softly. It is a good exercise to learn to make a long trill without any voice. The sound is very like the purring of a cat.

Compare with Fr. *sânt'r*, *fib'r*, Eng. *centre*, *fibre* (*senta(r)*, *faiba(r)*), where we introduce the obscure vowel *a*, and do not pronounce the *r* unless a vowel follows in the next word.

On the pronunciation of the above words, when not at the end of a breath group, see § 234.

THE CONTINUANTS.

§ 195. **The Front-round Lip-continuant *u*.** This sound is heard in *huile, huit, nuit, lui*, etc., and is apt to be confounded by English people with **w** or **ou** (Eng. **û**). They do not distinguish as they ought between *lui* and *Louis* (**lui**, **Lwi**), but pronounce them both alike **lwi** or **loui**.

The consonant *u* is derived from the vowel **u**, bearing the same relation to it as the consonants **w** and **y** do to **ou** and **i** (Eng. **û** and **î**) respectively. See §§ 71, 76. So when the student can pronounce the French **u** in *bu, lu, nu*, etc., he need only try to pronounce this vowel very rapidly and pass quickly to the vowel which follows, and he will not fail to produce the consonant **u** in *buis, lui, nuit*, etc.

Observe that the action of the lips is the same for **w** and *u*, but a different part of the tongue is raised, namely, the back for **w** and the front for *u*.

§ 196. **Voiceless *u*.** The lip-continuant *u* generally ceases to be voiced when it follows a voiceless consonant, as in *puis, fuis* (**p'ui**, **f'ui**). But some Frenchmen pronounce *u* in *puis* like *u* in *buis*, so the distinction is not of much importance, and it is practically unnecessary to write '*u*'.

§ 197. **The Back-round Lip-continuant *w*.** This does not occur in French so frequently as in English, but it is heard in *oui, Rouen, bois, voix* (**wi**, **Rwân**, **bwa**, **ywa**), and many other words. After a voiceless consonant it generally becomes voiceless, as in *poids, foi* (**p'wa**, **f'wa**); but there is no necessity to use the symbol '**w**'. It is never so strongly aspirated as the English **wh** in *where*.

There is some difference between English and French **w** heard when we carefully compare them, as in French *oui* and English *we*. The distinction appears to be that French **w** is narrow, whilst English **w** is wide.

§ 198. **The Lip-Teeth Continuants *f* and *v*.** These are like English **f** and **v**, and need no special remark.

§ 199. **The Point-Continuants or Sibilants *s, z, ch, j*.**

All that we need notice here is that in French **ch** and **j** stand for the simple sounds which are represented in English by **sh** and **zh**,¹ and not for the composite sounds **tsh** and **dzh**, for which we use the symbols **ch** and **j**. French *chou* is like English *shoe*, and not like *chew*, and French *joue* differs in like manner from English *Jew*. Many French words, such as *je*, *joue*, *jeune*, begin with **j** = English **zh**, a sound which we use only in the middle of words, as in *leisure*, *treasure*, *measure* (**lezhar**, **trezhar**, **mezhar**), etc.

§ 200. **The Front Continuant y.** This sound very seldom occurs at the beginnings of words, and is not often represented by *y*. The symbols for it are *i*, *ï*, *y*, *ill* and *ll*, as in *bien*, *viens*, *mangions*, *aiëul*, *yeux*, *joyeux*, *paille*, *fille* (**byèn**, **vyèn**, **manjyon**, **ayeul**, **yeû**, **jwayeû**, **pâ:y**, **fi:y**). Though not so difficult as the *l mouillé* which it has superseded, it needs attention and practice, because in English we are not accustomed to pronounce it at the end of our words.

y after a hard consonant generally becomes voiceless, following the same rule as *u* and **w**. It is voiceless, for instance, in *pied*, *chien* (**p'yé**, **ch'yèn**), but it is practically unnecessary to use the symbol **y** to represent this sound. **y** is nearly the same as the German *ch* in *ich*.

§ 201. **The Throat Continuant h.** This sound has ceased to be used in Paris and in most parts of France. The so-called aspirated *h* only denotes that there must be no liaison with the preceding word. But this produces an awkward hiatus, quite contrary to the genius of the French language, *e.g.*, in *en haut* (**an ô**), and M. Passy recommends the retention of the **h**, as in the French of Normandy. I myself was taught to sound it in my childhood by *bonnes* who were supposed to pronounce better than the Parisians, but it is probable that most students will prefer to omit it, following the example of the Parisians and of the great majority of French people in this respect.

¹ They may be called point-blade continuants.—*Ed.*

THE VOWELS.

§ 202. The French vowel system is very different from ours, as may be seen by a comparison of the schemes on pp. xxii., xxiii.; and nothing is commoner than to hear English people, who can speak French quite fluently, make sad havoc of the vowels. For our short vowels are quite different from theirs, and we have a tendency to turn our long vowels into diphthongs, which is a great obstacle to us in trying to acquire the long vowels of either French or German.

In studying the French vowels it is best to begin with the eight normal vowels, *â, a, è, é, i, o, ô, ou*, as in *pâte, patte, près, été, fini, homme, drôle, tout*.

THE OPEN VOWELS.

§ 203. *â* in *pâte* is very like *â* in *father*, but deeper, the tongue being more depressed. It does not occur very frequently, and is represented by *â* or *a*, or when combined with *w*, by *oi* = *wâ*, exx. :—*mâle, passer, trois* (*mâ:l, pâsé, trwâ*). It is easily recognised when written *â*, and it is heard in all those words which end in *-ation* or *-assion* (*-âsyon*), and wherever *oi* is preceded by *r*, making the sound *rwa*, exx. :—*preparation, passion, trois, froid* (*préparâsyon, pâsyon, trwâ, frwâ*).

French *â* is sometimes mistaken for English *ô* in *Paul*, as it resembles it in being more open than English *â*, and French *pas* is pronounced like English *paw*, but this is a bad fault. French *â* should not be rounded like English *ô*, and those who cannot imitate it precisely would do better to substitute for it the English *â* in *father*.

§ 204. *a* in *patte* is a mixed open vowel, differing from *â* in *father* in being mixed and not back, and from *æ* in *fat* in being more open. It is intermediate between the two, and pains should be taken to make it distinct from both of them. It is generally short, as in *à, la, patte, madame* (*a, la, pat, madam*), but it may also be long, as in *rare, cage* (*ra:r, ka:j*).

a is easiest for English people when it is short and followed by a consonant; and if a difficulty is found in pronouncing final **a**, as in *la mer* (**la mè:r**), it is best to practice it a few times with the first consonant of the next word, thus:—**lam, lam, la mè:r**.

As I have followed M. Paul Passy throughout the French section of this book, it is right to mention that, in calling **a** in *patte* a mixed vowel, I have ventured to differ from him. He says that it is a front vowel, and observes, what is no doubt true, and is shown in diagram A (p. xxvii.), that in low vowels the difference between front and back is not nearly so great as in high vowels. But it appears to me that although his own **a** may well be described as a front vowel, it is not quite the normal French **a**, but exceptionally far forward. It seems to my ear to approximate very closely to our English **æ** in *pat*, though it is generally acknowledged that the normal French **a** is about midway between the **â** in *father* and the **æ** in *pat*.

THE FRONT VOWELS.

§ 205. There are three front vowels in French which are not rounded and may be considered normal sounds, namely, the open **è** in *près*, the close **é** in *été*, and **i** as in *fini*. They correspond, roughly speaking, with English **ê, ey, î** in *fairy, fate, feet*.

The French, who use their lips in speaking much more than we do, draw back the corners of the mouth and lengthen the opening to form the sound **i**, and this they do in a less degree for **é** and **è**.

§ 206. **i in fini**. The sound **i** in French may be long, as in *abîme, pire, rive* (**abi:m, pi:r, ri:v**), or short, as in *fini, vie, lime, gîte, vif, triste* (**fini, vi, lim, jit, vif, trist**). Special attention must be paid to the short **i**, which does not exist in English. For our short **i** in *pit* is very different, being a wide vowel, and much more open than the long **i**. French *fini* is not at all like English *finny*.

§ 207. **Close é in été** never occurs in close syllables and is never long. It is therefore shorter than English **ey** in *fate*,

they, and it does not end with an *i* sound like *ey*, which is almost a diphthong. The nearest approach to it in English is the shortened *ey* sometimes met with in unaccented syllables, as in *survey* (sb.).

We meet with *é* in *parler, nez, pied, blé, j'ai, donnai, gai* (*parlé, né, pyé, blé, jé, doné, gé*).

§ 208. *Open è* in *près* is nearly the same as *ê* in English *fairy* (*fêri*), but for all that it is difficult for English people to pronounce well. It is long in *tête, rêve, fer, vert, terre, frère, chaise, neige, reine* (*tè:t, rè:v, fè:r, vè:r, tè:r, frè:r, chè:z, nè:j, rè:n*), and short in *tel, bref, herbe, net* (*tèl, brèf, hèrb, nèt*).

It is more open than our *e* in *pet*, but slightly less open than our *ê* in *Mary, fairy*. When it is long, there is a difficulty in pronouncing it arising from the English habit of always following it by *r* or *a*, generally by *a*, thus forming the diphthong *êa*, as in *fairy* (*fêri* or *fêari*), *tearing* (*têring* or *têaring*), *fares, cares, wears, tears* (*fêaz, kêaz, wêaz, têaz*). We find it hard, therefore, to pronounce it in any other position. We have to aim at prolonging the first sound in *air* (*êa(r)*) without altering it in any way, as this will give us a vowel almost identical with the French long *è*.

THE BACK-ROUND VOWELS.

§ 209. There are in French three back-round vowels, corresponding with the three front vowels *è, é, i*, namely, open *o* in *homme*, close *ô* in *drôle*, and *ou* in *tout*. The open *o* is not nearly so open as our *ô* in *Paul* or *o* in *pot*, but, roughly speaking, French *ô* corresponds with *ow* in *pole*, and *ou* with *û* in *pool*.

Here again the French use their lips much more than we do, not only contracting and rounding them, but also projecting them forward considerably for *ou*, and in a less degree for *o* and *ô*.

§ 210. *ou* in *tout*. French *ou* may be long, as in *rouge, jour, amour* (*rou:j, jou:r, amou:r*), or short, as in *loup, toussé*,

goût (**lou**, **tous**, **gou**). When long, it is almost the same as English **û** in *food*, but it is equally close throughout, not getting gradually closer like our **û**. Short **ou** is just as close as long **ou**, and must not be made like our **u** in *put*, *pull*, etc., which is a wide vowel and much more open. The nearest approach we have to French short **ou** is our short **u** in open syllables, e.g., in *influence*, *instrument*, *into* (**intu**).

§ 211. **Close ô in drôle**. English students must be careful not to let this sound become diphthongal, like the English **ow** in *pole*. They should also observe that French **ô** is not quite identical with the first element of English **ow**, though it is not easy to define the difference, which is easier to hear than to imitate. It requires very careful attention and imitation from those who aim at speaking French as well as possible. It is long in *rose*, *chose*, *trône*, *côte* (**rô:z**, **chô:z**, **trô:n**, **kô:t**), and short in *mot*, *saut*, *tôt*, *coté*, *aussi*, *rideau* (**mô**, **sô**, **tô**, **kôté**, **ôsi**, **ridô**).

§ 212. **Open o in homme**. This sound is not very easy. It is long in *corps*, *loge* (**ko:r**, **lo:j**), and short in *trop*, *sol*, *robe*, *album* (**tro**, **sol**, **rob**, **albom**). It differs from English **ô** in *Paul* and **o** in *pot* in two respects. In the first place it is not nearly so open as our open **o**'s, which indeed are quite abnormal sounds. So far, it corresponds with the German **o** in *Sonne*. But it differs from the English and German sounds in being less clearly and distinctly a back vowel. It seems intermediate between **o** in *Sonne* and **eu** in *peur*, and some people regard it as a mixed vowel.

THE FRONT-ROUND VOWELS.

§ 213. These vowels are found in German as well as in French, but we do not meet with them in English or in Italian. They may be regarded as abnormal vowels. They are formed, like the ordinary front vowels **è**, **é** and **i**, by the front of the tongue approaching the hard palate, but at the same time the lips are rounded as for the back-round vowels **o**, **ô**, **ou**.

§ 214. The French vowels belonging to this series are three in number, corresponding with the two sets of vowels just mentioned, viz., **eu**, **eû** and **u**, as in *peur*, *peu*, *pu* (**peu:r**, **peû**, **pu**). It is best to begin by learning to pronounce **u**, which is not difficult if we first sound **i**, and then, without stopping the voice or altering the position of the tongue, bring our lips into the position for **ou**.

In like manner a rounded **é** will form **eû**, and a rounded **è** will become **eu**, but the sound **eû** is certainly more difficult than **u**. The sound of **eu** is very like our English unrounded **oe** in *burn* (**boen**), though these two vowels differ considerably in their formation.

Examples of eu, eû and u:—

eu is long in *heure*, *veuve*, *fleuve*, *cœur*, *œil*, *accueil* (**heu:r**, **veu:v**, **fleu:v**, **keu:r**, **eu:y**, **akeu:y**), and short in *seul*, *jeune*, *œuf*, *cueillir* (**seul**, **jeun**, **euf**, **keuyir**).

eû is long in *creuse*, *neutre*, *émeute*, *jeûne* (**kreû:z**, **neû:t'r**, **émeû:t**, **jeû:n**), and short in *peu*, *queue*, *veut*, *deux* (**peû**, **keû**, **veû**, **deû**).

u is long in *pur*, *ruse*, *sûr*, *eurent* (**pu:r**, **ru:z**, **su:r**, **u:r**), and short in *vue*, *lune*, *eu*, *âmes*, *eûtes* (**vu**, **lun**, **u**, **um**, **ut**).

THE FOUR NASAL VOWELS.

§ 215. In forming most vowel sounds, the passage of the breath through the nose is stopped by raising the soft palate, so that it issues through the mouth alone. But if, in pronouncing any vowel, the soft palate is lowered, allowing the breath to escape partly by the nose and partly by the mouth, the vowel becomes nasal. There are no nasal vowels in the best English, except in loan words borrowed from French; but in French the four vowels, **â**, **è**, **o**, **eu**, are liable to be nasalised, thus forming the four nasal vowels which occur in *pan*, *pin*, *pont*, *un*, and which in this scheme are represented by **an**, **èn**, **on**, **eun**.

One of these symbols, namely, *èn* for the sound in *pin*, will probably seem strange, but it should be remembered that in *rien*, *bien*, *chien*, *Amiens*, *pensum*, and many other words, the symbol for it is *en*.

Frenchmen, as well as students of other nations, are apt to fancy that a sound of *n* is heard in these nasal vowels. They are, however, simple vowel sounds, and it is only when there is a liaison with a following vowel that any consonant is heard.

When there is a liaison, add an *n* in ordinary type, thus:—*mon enfant* (*monn anfan*).

Examples of the Nasal Vowels:—

an:—*an*, *champ*, *plante* (*an*, *shan*, *plan:t*).

èn:—*fin*, *mince*, *soin*, *grimper*, *plaindre*, *faim*, *plein*, *bien*, *rien*, *pensum* (*fèn*, *mèn:s*, *swèn*, *grènpé*, *plèn:d'r*, *fèn*, *plèn*, *byèn*, *ryèn*, *pènsom*).

on:—*rond*, *conte*, *nom* (*ron*, *kon:t*, *non*).

eun:—*un*, *parfum*, *jeun* (*eun*, *parfeun*, *jeun*).

When there is a liaison, some speakers denasalise these vowels altogether, and they always lose more or less of their nasality.

It may be worth noting that some of the French nasal vowels differ from the oral vowels on which they are based in being more open. *èn* at least is unquestionably more open than *è*. My own observations led me to conclude that it was the English *æ* nasalised before I had studied any books on French phonetics, and it still seems to me nearer to this sound than to the French *è*. But *on* is hardly as open as *o* in *homme*. Perhaps, though pretty nearly on a level with this *o*, it may really be derived from the closer *ô* in *drôle*.

VOWELS IN UNACCENTED SYLLABLES.

§ 216. There are three vowels which occur only in unaccented syllables and are always short. The most important of these is:—

The Natural Vowel *e* in *le*. *e* is called the French natural vowel, because when Frenchmen hesitate in speaking and simply let the voice go on without attempting to modify it,

this is the sound they utter. It is not quite the same as **a** in *villa* which Englishmen use in the same way, the French sound being a little closer and slightly rounded.¹

There is not much difference in sound between French **eu** and **e**, but it is convenient to use different symbols for them, because there is this important distinction, that **eu** may be long and accented, whilst **e** is always unaccented and short, and is also very often elided.

Examples of e:—*je, me, le, de, ne, degré, faisant, faisons, faisais* (**fezan, fezon, fezè**).

§ 217. **Two other Unaccented Vowels.** There are two other vowels occurring in unaccented syllables only, namely, one intermediate between **è** and **é**, *e.g.*, in *maison*, which is not precisely = **mèzon** or **mézon**, and another which is between **o** and **ô**, *e.g.*, in *comment* (**koman** or **kôman**). There is no need to use special symbols for these sounds. They can be represented by the characters **è** and **o** in a work which does not aim at making minute distinctions. These vowels are always short.

¹ *F. Beyer* says that it is closer than **eu** in *peur*, but not so close as **eû** in *peu*, and this appears to me to be correct.

VIII.

FRENCH SYNTHESIS.

ACCENT.

§ 218. The French language differs so much from English in the use of accent, *i.e.*, stress or emphasis, that English students who have only paid attention to the pronunciation of particular words, and not to the accentuation of whole sentences, can only speak a miserable sort of English-French, totally different from the French language in the mouth of a native. Who has not heard English people say *Parlez-vous français ?* or *Comment-vous portez-vous ?* with a strong accent on the first syllable of the principal words, bringing these out in sharp contrast to the remaining syllables, utterly regardless of French habits of accentuation ?

The first point to be observed with regard to accent in French is that there is no such well-marked contrast between accented and unaccented syllables as we find in English and in German. Dr. Abbott, in his *Hints on Home Teaching*, goes so far as to say that there is equal stress on all the syllables ; and although this is an exaggeration, it must be confessed that Frenchmen are not all agreed among themselves as to where the stress should fall. But happily there is not much difference of opinion among the leading phoneticians.

Beginners must then be frequently reminded that in French the syllables should be all perfectly clear and distinct, like a row of pearls on a string, not weak and confused, with a few syllables coming into prominence here and there. This remark,

which applies to the spoken language, must not, however, be understood to mean that everything which appears as a syllable in the ordinary spelling is to be clearly pronounced as such. In the spoken language the vowel **e** very frequently disappears, *petit* is pronounced **pti**, or if a vowel follows, **ptit**, and in *je ne sais pas* the vowel of *ne* is lost, and so on. And in all such cases the syllable is lost also, for French has no syllabic consonants like English, **l'**, **m'**, **n'** in *trouble*, *criticism*, *open*.

The French accent laws differ also from the English in these particulars:—

(a) The syllables which bear the accent or stress are not necessarily the same as those on which the voice is raised to a higher pitch. This has occasioned some difficulty in ascertaining where the accent really does fall.

(b) The accent, as a general rule, is not logical, that is, it does not serve to distinguish the principal words in the sentence.

The rule which governs French accentuation is a very simple one, and soon stated, but it requires great attention on the part of English people to carry it out in practice. It is as follows:—

§ 219. **Rule for French Accentuation.** The accent falls on the last syllable in each sentence or breath group; and if the breath group is a long one, it is broken up, at the discretion of the speaker, into several accent groups, each one of which ends with an accented syllable.

So in the two phrases given above—**Koman** **you** **porté** **you?** and **Parlé** **you** **fransè?**—the last syllable of each phrase should have the stress, whilst the other syllables are made as equal as possible.

The following sentence, taken from M. Passy's *Le Français Parlé*, shows how longer sentences are broken up into accent groups, the last syllable of each group bearing the accent:—**S** **étèt** **eunn** **om** | **d** **e** **hôt** **nèsans**, | **don** **l** **fon** | **n** **été** **pâ** **movè**, | **mè** **ky** **été** | **koronpu** | **par** **la** **vanité** | **é** **par** **la** **molès**.

The most important exception to this rule is that when the last syllable has the vowel **e**, the accent falls on the preceding syllable.

It should be observed also that a logical accent is occasionally used in French as in English, to mark an antithesis. F. Beyer gives as examples, “*donner et pardonner*”; “*pagina n’est pas le, mais la page en français*”.

§ 220. **Secondary Accents** are met with in words where the final vowel which bears the principal accent is immediately preceded by a long vowel. This long vowel then becomes half long, and takes a secondary accent. Exx.:—*baron, bâton, château, passer, raison*, and words ending in *-asion, -ation, -assion* and *-ision*.

§ 221. **The Accents in Poetry.** It is evident that French poetry cannot be scanned like English poetry. Theoretically, there is a fixed number of syllables in each line, but in point of fact these syllables are not all heard, many of the final syllables in *e* being omitted, though the readers sometimes fancy that they scrupulously pronounce them according to rule. There are different theories as to the principle of rhythm observed in French poetry. M. Passy’s theory is that although the number of syllables is variable, there is a fixed number of accent groups in each line, and the division of the lines into accent groups is shown in the specimens of poetry in M. Passy’s *Les Sons du Français* and *Le Français Parlé*.

QUANTITY.

§ 222. Here again we are met by the difficulty that phoneticians are not all agreed as to the laws of quantity in the French language. And certainly the differences of quantity or length, like those of accent, are not so clearly marked in the French language as they are in English and German. Moreover, the dialects of French differ as to the length of certain syllables, *e.g.*, the first syllables of *beaucoup* and *comment*. It is in accented syllables that the difference between long and

short vowels is most apparent, and that there is a general agreement in the uses of the various dialects.

As regards quantity, French vowels may be divided into three classes.

Class I. Two vowels which are always short:—**é** and **e**.

Class II. Seven vowels:—**â, ô, eû, an, èn, on, eun**, which are more frequently long than any others, and may be called long by nature. Note that these consist of the three which, in this scheme, are marked with a circumflex, and the four nasal vowels.

Class III. The remaining seven vowels:—**a, è, i, o, ou, eu, u**.

§ 223. As regards Class I., reasons can be given why **é** and **e** are always short, namely, that **e** is always unaccented, and that, although **é** may have an accent, it never occurs in a position where, by rule, other vowels would be long, that is, not before a final consonant.

Three rules concerning quantity apply equally to the vowels in Classes II. and III.

First, all final vowels are short, as in *tôt, pas, joue, vie* (**tô, pâ, jou, vi**).

Secondly, vowels in accented syllables, followed by a single final consonant, are long, if that consonant is **r** or one of the soft continuants. Exx.:—*cave, ruse, cage, travail, soleil, rare* (**ka:v, ru:z, ka:j, trava:y, solè:y, ra:r or râ:r**).

And thirdly, all vowels are generally long when they occur, followed by a consonant, in the final syllables of words borrowed from foreign languages. Exx.:—*iris* (**iri:s**), *blocus* (**bloku:s**), *Minos* (**Mino:s**).

Liaison does not lengthen a vowel, apparently because the consonant is pronounced as though it belonged to the following word:—*il n'est pas ici* (**inèpâ zisi**).

§ 224. The vowels in Class II.—**â, ô, eû**, and the nasal vowels—when accented and followed by any one or two consonants, are long:—*côte, passe, jeûne, fonte, pente, pâtre, apôtre*

(**kô:t**, **pâ:s**, **jeû:n**, **fon:t**, **pan:t**, **pâ:tr**, **apô:tr**). Exceptions in the case of **a**:—*froide*, *froisse*, *paroisse* (**frwâd**, **frwâs**, **parwâs**).

Here again vowels are not lengthened by liaison:—*tant et plus* (**tan téplus**).

§ 225. The vowels in Class III.—**a**, **è**, **i**, **o**, **ou**, **eu**, **u**—followed by any consonant other than a soft continuant or **r**, may be long or short, but they are most frequently short. One only, namely **è**, may be indifferently long or short in such a position. Exx.:—*mètre* (**mè:tr**), *maître* (**mè:tr**); *saine* (**sèn**), *Seine* (**sè:n**); *renne* (**rèn**), *reine* (**rè:n**); *tette* (**tèt**), *tête* (**tè:t**).

It is worth noting also that the vowels in *tous* (**tou:s**), *boîte* (**bwa:t**), serve to distinguish these words from *tousse* (**tous**), *boite* (**bwat**).

In unaccented syllables, long vowels generally become half-long, and as a rule their length can then be left unmarked, but it is worth while to distinguish the half-long vowels in the participles *tirant* (**ti:ran**), *couvant* (**kou:van**), from the short ones in the substantives *tyran* (**tiran**), *couvent* (**kouvan**).

INTONATION.

§ 226. We have seen that French syllables differ but slightly from one another in accent and quantity. And yet the effect of spoken French is not monotonous, owing to the well-marked modulations of the voice. English students, and those of other nations also, find the French intonation extremely difficult to imitate, so that it is often the one thing wanting to those who, in other respects, pronounce French almost like a native. And unfortunately but little can be done by means of symbols to show the rising and falling of the voice.

The chief points of contrast to be observed between the English and French systems of modulation are these:—

(1) In French the voice rises and falls through much larger intervals than in English, producing a greater contrast between the high and low syllables.

(2) Whereas in English, sentences which are not interrogative fall at the close, French sentences often, and indeed most frequently, rise at the end, even when they are not interrogative, in a manner which sounds very strange to English ears.

(3) The English rule that accented syllables rise in pitch does not prevail in French, where a syllable may rise without being accented, or be accented without rising. This fact is said to be the explanation of the difference of opinion concerning the accent in French, those syllables which are higher in pitch appearing to be accented when this really is not the case.

SYLLABLES.

§ 227. We have seen that in English a consonant may sometimes form the nucleus of a syllable, as in *troubles*, *opened* (**trœbl'z**, **owpn'd**), where **l** and **n** are syllabic. But in French there are no syllabic consonants, and every syllable must have a vowel. And as there are no diphthongs in French, the rule is that *there are as many syllables as there are vowels*.

Such combinations as *ui*, **wa**, **wan**, **ya**, **yé**, etc., are indeed sometimes reckoned as diphthongs, but the first sound in each of them is generally pronounced as a consonant. M. Passy at least reckons them as such, and lays down the rule that the number of vowels and of syllables is the same.

§ 228. **Syllable Division.** In French, as many consonants as possible are joined with the vowel that follows, and this rule holds good when final consonants are followed by a vowel in the next word. The syllables are divided quite irrespectively of word division. Exx.:—*tapis*, *cadeau*, *tableau*, *insensibilité*, *quel âge a-t-il?* are divided thus:—**ta-pi**, **ka-dô**, **ta-blô**, **èn-san-si-bi-li-té**, **kê-lâ-ja-til?**

This French habit is very confusing to foreigners, for the words all run into one another, so that it is impossible for the ear to detect where one word ends and another begins. In English, on the other hand, a new word almost always begins a new syllable.

§ 229. **Open Syllables.** It follows from the rule for syllable division that French syllables are almost always open, that is, they end in a vowel. The vowel **é** never occurs in close syllables; so although it is heard in *j'ai* (**jé**), it is changed to **è** in *ai-je* (**èj**). The French Academy have recognised this law by altering *collège*, *siège*, in the last edition of their dictionary, to *collège*, *siège*.

LIAISON.

§ 230. As in French open syllables are preferred, and combinations of consonants are avoided, many final consonants which were formerly pronounced, are now silent, unless a vowel follows in the next word. And when such final consonants are sounded, there is said to be a "liaison". Cp. *les chevaux* (**lé chvô**), *un grand chien* (**eun gran chyèn**), with *les hommes* (**léz om**), *un grand homme* (**eun grant om**).

We have parallel cases in English, as the **n** of *an* is never used unless a vowel follows, and it is only before a vowel in the next word that final **r** is ever heard.

Observe the change of consonants in (**léz om**, **eun grant om**), *neuf heures* (**neux eu:r**), *un sang impur* (**eun sank ènpu:r**), **s** and **f** being changed to **z** and **v**, and **d** and **g** to **t** and **k** respectively. The rule is that in liaison continuants become soft and stops become hard.

§ 231. Many more liaisons are made in careful reading than in ordinary speech. It is very difficult for foreigners to know when to make a liaison. The following rules are from Mr. Beuzemaker's *French and German Journal*, very slightly modified by M. Passy. They apply to colloquial French.

The liaison should be used before vowels :—

(1) Between articles and their nouns :—**Léz arb'r.**

(2) Between nouns and preceding adjectives :—**vôz anfan**, **se movèz ékolyé**. But when the adjective *follows* the noun, it is not used in ordinary speech :—**eun gou orib'l**, in elevated style, **eun gout orib'l**,

(3) Between numerals and their nouns:—**diz om, vènt ard waz.**

(4) Between pronouns and verbs:—**i(l) vous on doné.**

(5) Between verbs and pronouns:—**partet i(l), dit èl, prenéz an.**

(6) Between adverbs and adjectives or verbs:—**trèz aktif, pluz okupé.**

(7) Between prepositions and their complement:—**chéz èl, sanz é(k)sku:z.**

(8) Between the words *est*, *il*, *ils* and a following vowel:—**il èt isi, iz on peur.**

Observe that *il* and *ils* are sounded **i** before a consonant, and **il, iz**, before a vowel.

Monosyllables are oftener tied than longer words:—**trèz ènportan**, but **asé**, or **aséz ènportan**; and that when the first word already ends with a consonant, the liaison is generally omitted:—**anvèr èl.**

ELISION.

§ 232. There are some few cases in which elision is recognised in the ordinary French spelling, *le* and *de* being written *l'* and *d'* before vowels, as in *l'enfant*, *un verre d'eau*. But elisions are far more frequent than the spelling would lead us to suppose.

The only sound which is elided is **e**, and this usually disappears whenever it can be omitted without bringing too many consonants together. Examples of its disappearance in the middle of a word are:—*petit* (**pti**), *second* (**zgon**), *mesure* (**mzu:r**), *demain* (**dmèn**). In an elevated style it is not so often omitted as in colloquial French.

As a general rule, three consonants cannot come together in French without **e** intervening, but M. Passy observes that this rule has exceptions. He says: "When the third consonant is one of the following—**l, r, w, u, y**, which may be called vowel-like consonants—three consonants are quite

natural:—**Madam Blan, kat plansh, pom kuit.** In some cases where the *first* consonant is one of these five, it is the same:—**eunn ark-boutan**; indeed, in this way *four* consonants may be allowed:—**sa marsh byèn.** Forms such as **opstiné, un bèl statu, un gran:d statu,** were originally artificial (popularly **ostiné, un bèl èstatu**), but are now quite natural to educated people.

The use of **e** to avoid awkward combinations of consonants is not limited to those words in which it is written. It may be heard, for instance, after *arc* in the phrase *l'arc de triomphe*, and after *est* in *l'est de la France*.

HOW STOPS ARE COMBINED.

§ 233. It is important to observe the different way in which the stops are combined in English and in French. We have noticed in § 116 how in English, when a stop is followed by another stop, or by a liquid, as in *active, bacon* (**æktiv, beykn'**), the first consonant is implosive and not explosive, that is, it is heard only in the act of shutting. But if the French *actif* (**aktif**) were pronounced in this way, a Frenchman would fail to hear the **k**. In such cases there should be a slight explosion, with a little escape of breath between the two consonants.

VARIATIONS OF WORDS ENDING IN VOICELESS **m, l** OR **r**.

§ 234. We have seen already (§§ 186, 190, 194) that some French words end with voiceless **m, l** or **r**, when not followed by another word in the same breath group. But these words have the provoking habit of going through a good many variations under different circumstances. M. Passy writes to me that they are "*une véritable scie*". They are the words commonly spelt with the endings **-le, -re, -me**, preceded by a consonant, such as *peuple, table, spectacle, soufflé, propre, arbre, autre, tendre, livre, souffre, rhumatisme*.

All such words have three different forms, and some have four, according to their position in the sentence. Speaking generally, the terminations of these words are:—

- (1) **l**, **r**, **m** at the end of the breath group.
- (2) **l**, **r**, **m** before a vowel.
- (3) **le**, **re**, **me** before a consonant, or else
- (4) **l** and **r** are altogether dropped before a consonant.

When English people are in doubt whether to use 3 or 4, it is safer to use 3, and pronounce **le** and **re** before a consonant.

The first set of endings hardly needs further illustration, as we meet with them whenever a word of this class is isolated, or at the end of a sentence, or of any breath group. But in familiar conversation **l** and **r** are often dropped altogether, and we hear **peup**, **kat**, for **peup'l**, **kat'r**, and M. Passy says that in *dogme* he pronounces a voiced **m**.

The rule for the second set appears to be invariable, final **m**, **l** and **r** being always voiced when followed by a vowel in the next word, as in *la Bibl antyè:r*, *mon pô:vr ami*.

The perplexing point is to know what ending should be used when a consonant follows in the next word. The general rule is to have voiced **m**, **l** or **r** followed by the obscure vowel **e**, so as to prevent three or more consonants coming together, as in *rumatisme kronik*, *sa propre lan:g*, *table d ô:t*, but there are many exceptions. In this position **m** is not liable to be dropped altogether by people who pronounce carefully, though **pris**, **rumatis**, etc., are often vulgarly used; but even those who pride themselves on speaking correctly often drop **l**, and still more frequently **r**, in familiar conversation, *e.g.*, in *kat pèrson*, not *tab'l*, *pôv garson!* *pour pran:d konjé*. In compounds such as *mèt d ôtèl*, *eun kat plas*, **r** is invariably dropped. There is also a third form in use before a consonant, voiceless **m**, **l** and **r** being sometimes used in this position.

M. Passy observes that some French people use syllabic **l** at the end of a breath group, or before a consonant, but he considers this abnormal. When we anglicise such an expression as *table d'hôte*, syllabic **l** is, of course, quite allowable, and it would be affectation to try to avoid it, but it ought not to be used in speaking French.

IX.

GERMAN ANALYSIS.

§ 235. The sounds of German are easier to master than those of French, partly because they are more like English sounds, and partly because the spelling is more regular, and consequently a better guide to the pronunciation. And if French has already been acquired, some of those sounds which do not occur in English will have been learnt already.

STANDARD GERMAN.

§ 236. The great differences in pronunciation between the natives of different parts of Germany must be obvious to every one. It has been usual for English people to accept the pronunciation of Hanover as the best German, but the Germans themselves are of a different opinion, and ridicule the Hanoverians for their provincialisms. But although provincialisms are to be met with in all parts of Germany, there is happily a pretty general consensus of opinion as to what is the best German. It is the language of the stage, that is the pronunciation of north Germany, free from provincialisms, which may be accepted as standard German, and this it is which all foreigners should try to acquire.

There are, indeed, some few points which may be regarded as open questions, and Prof. Viëtor, whose pronunciation I have followed throughout, accordingly gives some alternative forms, shown in the footnotes to the specimens of German. These

forms are what I myself use, and they will be found easier for English pupils than those given in the text.¹

§ 237. GERMAN CONSONANTS ILLUSTRATED.

	Symbols.	Examples.
p	<i>p, pp, b</i>	<i>Paar</i> (pa:r), "pair"; <i>Rappe</i> (rape), "black horse"; <i>ab</i> ('ap), "off".
b	<i>b</i>	<i>Bahn</i> (ba:n), "track," "railway".
t	<i>t, tt, th, d, dt</i>	<i>Tau</i> (tau), "rope"; <i>fett</i> (fät), "fat"; <i>Thal</i> (ta:l), "valley"; <i>Hand</i> (hant), "hand"; <i>Stadt</i> (shtat), "town".
d	<i>d</i>	<i>du</i> (du:), "thou".
k	<i>k, ck, ch, q, c</i>	<i>kahl</i> (ka:l), "bald"; <i>dick</i> (dik), "thick"; <i>Achse</i> ('akse), "axle"; <i>Quelle</i> (kväle), "well," "spring"; <i>Cognac</i> (konjak), "cognac".
g	<i>g</i>	<i>gut</i> (gu:t), "good"; <i>vergehen</i> (fär-gé:en), "pass away".
'	No symbol used	<i>all</i> ('al), "all"; <i>überall</i> ('ü:ber'al), "everywhere"; <i>abirren</i> ('ap'iren), "swerve".
m	<i>m, mm</i>	<i>mir</i> (mi:r), "to me"; <i>Lamm</i> (lam), "lamb".
n	<i>n, nn</i>	<i>nie</i> (ni:), "never"; <i>Mann</i> (man), "man".
ng	<i>ng, n</i>	<i>singen</i> (zingen), "sing"; <i>lang</i> (lang), "long"; <i>Dank</i> (dangk), "thanks".
l	<i>l, ll</i>	<i>lahm</i> (la:m), "lame"; <i>voll</i> (fol), "full".

¹ As these alternative forms, with stopped instead of open consonants, for *g* medial and final, are used on the stage and have been gaining ground for some time among educated speakers, I myself have given them the preference in recent publications, such as *Aussprache des Schriftdeutschen*, 4th edition, and *Lesebuch in Lautschrift*.—Ed.

	Symbols.	Examples.
r or r ²	<i>r, rr</i>	<i>rauh</i> (rau), "rough"; <i>Narr</i> (nar), "fool".
w	(not = Eng. <i>w</i>) <i>w, u</i>	used by some Germans instead of v in <i>schwer</i> (shwe:r), "heavy"; <i>quer</i> (kwe:r), "crosswise".
f	<i>f, ff, v</i>	<i>Fall</i> (fal), "fall"; <i>Schiff</i> (shif), "ship"; <i>viel</i> (fi:l), "much".
v	<i>w, u</i>	<i>wohl</i> (vo:l), "well"; <i>Qual</i> (kva:l), "torture".
s	<i>s, ss, ss</i>	<i>List</i> (list), "stratagem"; <i>Kasse</i> (kase), "cash"; <i>Fuss</i> (fu:s), "foot".
s	(in the combinations ts and ks).	
ts	<i>z, tz, t, c</i> , besides <i>ts, tss</i> , etc.	<i>zu</i> (tsu:), "to," "too"; <i>Satz</i> (zats), "sentence"; <i>Nation</i> (natsiô:n), "nation"; <i>cis</i> (tsis), "C sharp".
ks	<i>x</i> , besides <i>ks, chs</i> , etc.	<i>Axt</i> ('akst), "axe".
z	<i>s</i>	<i>so</i> (zo:), "so".
sh	<i>sch, s</i>	<i>scharf</i> (sharf), "sharp"; <i>sprechen</i> (shpräçen), "speak"; <i>stehen</i> (shte:en), "stand".
zh	<i>j, g, ge</i>	<i>Journal</i> (zhurná:l), "journal"; <i>Logis</i> (lo:zhí:), "lodging"; <i>Sergeant</i> (zärzhánt), "sergeant".
ç	<i>ch, g</i>	<i>ich</i> ('iç), "I"; <i>solch</i> (zolç), "such"; <i>Sieg</i> (zi:k or zi:ç), "victory"; <i>Berg</i> (bärk or bärç), "mountain".
j (Eng. y)	<i>j, i, g</i>	<i>ja</i> (ja:), "yes"; <i>Familie</i> (famí:lje), "family"; <i>Siege</i> (zi:ge or zi:je), "victories"; <i>Berge</i> (bärge or bärje), "mountains"; <i>regnen</i> (re:gnen or re:jnen), "rain".

	Symbols.	Examples.
x	ch, g	ach ('ax), "ah"; Buch (bu:x), "book"; Tag (ta:k or ta:x), "day"; zog (tso:k or tso:x), "drew" (sing.).
g	g	Tage (ta:ge or tag:e), "days"; zogen (tso:gen or tso:gen), "drew" (plur.).
h	h	Hand (hant), "hand".

This list gives only the symbols which occur in German words, and those used for the foreign sound **zh**. Other symbols, used in loan words borrowed from French and other languages, are given in Dr. Viotor's *German Pronunciation*, but this simpler list may be useful in teaching children, who ought not, at first, to be troubled with exceptions.

SIX NEW CONSONANTS.

§ 238. Most of the German consonants are identical with, or very similar to, those used in English, but there are six new consonants, namely, ('), **r²**, **w**, **ç**, **x**, **g**. We shall see, however, that of these, three are really superfluous, so that English students need only learn to pronounce the three following:—('), **ç**, **x**.

§ 239. **The Glottal Stop**, for which we use the symbol ('), is formed by bringing the vocal chords together, so as to close the glottis, and then suddenly opening them with an explosion, as is done in coughing or clearing the throat. It is not a sound difficult to produce, but as it is not ordinarily written, Germans and others who have not studied phonetics, generally fail to observe it. A German master told me that when he repeated the vowels to classes of English children, they always laughed, and he was puzzled by this until it was pointed out to him that in so doing he sounded an emphatic glottal stop before each vowel, producing an effect very strange to English ears.

Students must be very careful not to forget to pronounce this consonant. It occurs before all initial vowels, as well as

in the second part of compounds like *überall*, *abirren*. But in compounds which are no longer felt to be such, like *allein*, *daraus*, *heraus*, *hinaus*, it is omitted, as also in phrases where little words are closely connected with the preceding word, and consequently unaccented, *e.g.*, in *will ich*, *hat er*, *muss es*.¹

§ 240. **r**². This guttural **r**, formed with the back of the tongue and the uvula, is the same as the **r** generally used in Paris, and has been discussed in § 192. Many Germans have substituted it for the **r** formed with the point of the tongue, and the use of it is spreading in Germany; but it is not as yet heard in the best German, and there are some Germans who omit final **r** altogether, substituting for it some sort of vowel sound. This also is a practice to be avoided.

§ 241. **The Simple Lip Continuant w**. This again is a sound which it is not necessary to use in German, as it is a substitute for **v**, and though frequent, is by no means universal amongst careful speakers. It is heard in the combinations written *schw*, *qu* and *zw*, *e.g.*, in *schwer*, *quer* and *zwei*, and pronounced either (**shw**, **kw**, **tsw**) or (**shv**, **kv**, **tsv**). It is not a difficult sound to pronounce, being formed by simply bringing the lips together, without rounding them or raising the back of the tongue, as is done in pronouncing English **w**. It differs also from English **w** in being very often voiceless.

The reason for drawing attention to this sound is that it may easily be mistaken for English **w**, which ought never to be substituted for it. German *Quell* must be distinguished from English *quell*. It is best to pronounce **v** (1) wherever *v* is written, and (2) where *u* is found in the combination *qu*.

The corresponding voiced sound is used in South Germany, *e.g.*, in the word *Wesen*.

§ 242. **The Palatal Continuant ç**, commonly called the *ich* sound, is quite distinct from the back continuant **x**, called the *ach* sound. It is sometimes heard in English *hue*, and we have

¹ In South Germany, the glottal stop is, as a rule, not used.—*Ed*.

met with it in French *pied*, where the sign used for it was 'y'. In some combinations it is difficult to pronounce, especially after *r*, as in the words *durch* and *Furcht*.

ç always occurs after a front vowel or a consonant, except in a few foreign words, such as *Charon*.

There are some instances in which it may be questioned whether ç or *k* should be used, namely, those in which *g* final is written after a front vowel or a consonant. Prof. Viëtor says that two-thirds of German speakers use ç in such cases, and that in the termination *-ig*, as in *König*, the ç sound is almost universal.¹

Except the termination *-ig*, the case is quite analogous to that of medial *g*; that is to say, either ç or *k* may be used. But *ik* for *-ig* final is quite a provincialism.

§ 243. **The Back Continuant x.** This consonant, the so-called *ach* sound, may be heard in the Scotch *loch*. Like *û*, it is formed with the back of the tongue approaching the soft palate. It occurs only after back vowels.

§ 244. **The Voiced Back Continuant g.** This differs from the last sound only in being voiced. It is somewhat difficult to pronounce, but is always allowable to use *g* in its place.² It occurs only after back vowels, and is always medial, as in *Wagen*, *Bogen*.

FAMILIAR CONSONANTS.

§ 245. A few points concerning these demand our attention, for some of them differ in formation or in use from our English consonants.

The Point Consonants t, d, n, l, sh, r, are somewhat different from the corresponding sounds in English. German *t, d, n, l* are formed with the point of the tongue only, whilst in English *t, d, n* the blade, or part immediately behind the point, seems to be raised also; and in forming English *l* the

¹ On the stage *k* is used, except in the termination *-ig*, which has ç (but *g* in *-ige*, etc.). See footnote, p. 156.—*Ed.*

² This is the stage pronunciation.—*Ed.*

back of the tongue is raised as well as the point. So students must endeavour to use the point only in forming all these consonants.

German **sh** is formed, Prof. Vietor says, by a broad stream of breath passing between the teeth, whilst the lips are somewhat protruded; but in English **sh** the lips are not protruded, and the blade of the tongue is made to approach the hard palate, leaving a central channel for the breath.¹

It is usual in Hanover, and in some other parts of Germany, to substitute **s** for **sh** in words beginning with the written symbols *sp* and *st*, such as *sprechen*, *stehen*; but this is a mistaken attempt to follow the spelling, and ought not to be imitated.

r in German is more distinctly trilled than in English, and in the best German it does not lengthen, or modify in any way, the vowels which precede it. It is difficult for English people to pronounce it when final or followed by a consonant; and the worst mistakes of English students of German are generally due to their habits of omitting it, and allowing it to modify preceding vowels in their own language (see § 108).

h is always pronounced. Illiterate speakers do not drop it as they do in England.

§ 246. **Final Consonants are Hard.** The only exceptions to this rule are the liquids **m**, **n**, **ng**, **l**, **r**; for though many words are spelt with final **b**, **d**, **g**, **v**, the sounds heard in such cases are **p**, **t**, **ç** or **x** (or **k** instead of **ç** and **x**), and **f**, as in *ab*, *Hand*, *Sieg*, *Berg*, *Tag*, *zog*, *Motiv*.

§ 247. **Final Consonants are Short.** It is very necessary to draw the pupils' attention to this fact; for in English, after short vowels, final consonants are lengthened, and to do the same in German would be a bad mistake. It is particularly important to avoid lengthening final liquids. Pronounce the final consonants in such words as *Lamm*, *Mann*, *lang*, *Narr*, *voll* as abruptly as possible.

¹ Also in German **sh**, the blade of the tongue may be raised.—*Ed.*

§ 248. GERMAN VOWELS ILLUSTRATED.

	Symbols.	Examples.
a:	a, aa, ah	da (da:), "there"; Aal ('a:l), "eel"; nah (na:), "near".
ä:	ä, äh	säen (zä:en), "sow"; mähen (mä:en), "mow".
e:	e, ee, eh	schwer (shve:r), "heavy," "difficult"; Beet (bet), "flower-bed"; Reh (re:), "roe".
i:	i, ie, ih, ieh	mir (mi:r), "to me"; sie (zi:), "she"; ihn (i:n), "him"; Vieh (fi:), "cattle".
o:	o, oo, oh	so (zo:), "so"; Boot (bo:t), "boat"; roh (ro:), "raw," "rude".
u:	u, uh	du (du:), "thou"; Kuh (ku:), "cow".
ö:	ö, öh	schön (shö:n), "beautiful"; Höhle (hö:le), "cave".
ü:	ü, üh	für (fü:r), "for"; kühn (kü:n), "bold".
a	a	ab ('ap), "off".
e	e	GEBOTE (gebo:te), "commandments".
ä	e, ä	fest (fäst), "fast," "firm"; Hände (hände), "hands".
i	i, ie	mit (mit), "with"; vierzehn (firtse:n), "fourteen".
o	o	ob ('op), "if," "whether".
u	u	Kunst (kunst), "art".
ö	ö	Gespött (geshpöt), "mockery".
ü	ü	Hütte (hüte), "hut".
ai	ei, ai	Ei ('ai), "egg"; Mai (mai), "may".
au	au	Au ('au), "mead," "meadow".
oi	eu, äu	Heu (hoi), "hay"; gläubig (gloibiç), "believing".

The above list does not include symbols occurring only in loan words. It should be observed, however, that in French loan words we meet with four nasal vowels, **an**, **èn**, **on**, **eun**, the French symbols being retained in every case. Exx.:—

an in *Chance* (**shan:se**), “chance”; *Trente-et-un* (**tran:t-e éun**).
èn „ *Bassin* (**basèn:**), “basin”; *train* (**trèn:**), “baggage” (of
 an army); *plein* (**plèn:**), “full”.
on „ *Ballon* (**balón:**), “balloon”.
eun „ *Trente-et-un* (**tran:t-e-éun:**), *parfum* (**parféun:**), “per-
 fume”.

GERMAN VOWELS DESCRIBED.

§ 249. The German vowel scheme shown on p. xxiv. should be examined, and compared with the English and French schemes preceding it. We shall find that in some respects the German vowels are like the French, and that in others they resemble our own; so that, to those who know the sounds of English and French, the mastery of the German vowels will prove to be a matter of small difficulty. Several of the English habits of speech which mislead students of French must be guarded against in German also; therefore some of the warnings given in the chapters on French must be repeated here.

LONG AND SHORT VOWELS.

§ 250. An inspection of the German scheme of vowels on p. xxiv. will show at once that here, as in English, the long and short vowels are distinct from one another, there being only two instances in which the corresponding long and short vowels are identical in sound. And the difference in each pair of corresponding long and short vowels is the same that we have noticed in English; that is, the short vowel is formed with a relaxed and widened tongue, so that it is called *wide*, and it is also decidedly more *open* than the corresponding long vowel.

The correspondence of the long and short vowels may be shown thus:—

Long and Narrow.

e: as in *geh*

i: „ *ihn*

Short, Wide and more Open.

ä as in *Hände*

i „ *Sinn*

Long and Narrow.

o: as in *Sohn*u: „ *Kuh*ö: „ *Söhne*ü: „ *kühn*

Long.

a: as in *lahm*ä: „ *mähen*

Short, Wide and more Open.

o as in *Sonne*u „ *dumm*ö „ *können*ü „ *dünn*

Short and identical in sound.

a as in *Lamm*ä „ *Männer*

The short vowel **ä** appears twice in the above pairs of vowels, because, whilst it is identical in sound with the long **ä:**, it bears the same relation to **e:** as the other short vowels do to the long ones most resembling them.

There is no long vowel corresponding with the short *e* in *Gabe*. This short vowel is always unaccented.

But whilst, in the distinction between long and short vowels, German is like English and unlike French, there are two points in which the vowels correspond with the French and differ from our own. For first, we have a series of front-round vowels, like the French in *peur*, *peu*, *pu*; and secondly, the German vowels do not, like the English, tend to become diphthongs.

OPEN VOWELS.

§ 251. **The Open Vowels a:, a,** as in *lahm*, *Lamm*. There is no difficulty in pronouncing the long vowel **a:**, as it is identical with English **â** in *father*. But **a** in *Lamm*, *Mann*, etc., must on no account be made like English *a* = **æ** in *lamb*, *man*, for the sounds are quite different. It is, however, an easier vowel than French **â** in *patte*, because it is precisely like English **â** in *father*, only shorter, whilst the French **â** is, as we have seen, intermediate between **â** in *father* and **æ** in *fat*.

When German **a** is unaccented, great care is needed to avoid altering the vowel and making it like English **a** in *villa*, *servant*, etc. It must be pronounced quite clearly, as in *Niemand* (**ni:mant**), “nobody”.

FRONT VOWELS.

§ 252. **The Front Vowels ä:, ä, e:.** The easiest of these for English students is the short *ä*, in *Fest, Hände*, which is the same as our *e* in *pet*. The sound must not be altered before *r*, as English people are apt to do, making German *Herr* like English *her*.

German *ä:*, as in *säen, mähen*, corresponds with French *è*, though the French sound is more open, and German *e:*, as in *geh*, with French *é*. Here, as in French, our difficulty arises from the English tendency to turn long vowels into diphthongs. We can obtain a sound sufficiently near to the open *ä:* by omitting the final sound of English *bear*, and the close *e:*, by omitting the *i* sound at the end of *obey*. German *Reh* is not = English *ray*.

The close German *e:* in *sehr schwer*, will be found “*sehr schwer*,” *i.e.*, very difficult, because *r* follows, and this combination is contrary to our English habits.

§ 253. **The Close Front Vowels i:, i.** The short German *i* in *Sinn*, being = English *i* in *pit*, will be found very easy, except in the position where all German vowels are more or less difficult, *i.e.*, before *r*, as in *Hirt*; and the difference between the long German *i:* in *ihn* and English *î* in *feet*, is not very great. It is that English *î* begins with a more open sound and gradually becomes closer, whilst German *i:* is equally close throughout.

Observe that though German *i:* is shortened in unaccented open syllables, its quality is not altered. So *direkt* differs from English *direct*, the *i* being pronounced like our short unaccented *î* in the first syllable of *eternal*.

The symbol *ie* for short *i*, as in *vierzehn*, is very rarely used.

BACK-ROUND VOWELS.

§ 254. **The Back-round Vowels o:, o,** as in *Sohn, Sonne*. Both of these require attention. The long *o:* must not close with a sound of *u*, like English *ow* in *bowl*, but must be kept

unchanged to the end, and it is not quite like the first part of our English **ow**, but apparently identical with French **ô** in *drôle*. See § 211.

The short **o** is very decidedly more close than English **o** in *pot*; it is nearer to French **o** in *homme*, but a little closer than the French **o**, and it has not, like French **o**, a leaning towards the front-round **eu** in *peur*, but is clearer, and more distinctly a back vowel.

Both **o:** and **o** must be clearly pronounced before **r**, *e.g.*, in *Rohr*, *fort*. The long **o:** is peculiarly difficult in this position. How distressed my excellent German mistress was, to be sure, at the ineffectual attempts of her pupils to pronounce her name, *Frau Flohr*! The pronunciations were many and various, but it was most frequently pronounced like English *flaw*.

The symbol *oo* for long **o:** is very rare.

§ 255. **The Close Back-round Vowels u:, u**, as in *Kuh*, *dumm*. These are not difficult, the short **u** being the same as English **u** in *put*, and the long **u:** like English **û** in *pool*. But the long German **û** is close and unaltered throughout, whilst English **û** begins with a more open sound and is gradually closed.

FRONT-ROUND VOWELS.

§ 256. **The Front-round Vowels ö:, ö**, as in *Söhne*, *können*. These have no equivalent in English, being quite distinct from English **oe** in *burn*, which comes nearest to them in sound. The long **ö:** is the same as French **eû** in *peu*, except in the matter of length, for French **eû** may be short, as indeed it is in *peu*.

The short **ö** is more like French **eu** in *peur*, but it is somewhat closer, and is always short, whilst French **eu** may be long, as it is in *peur*.

The symbol *ö* for **ö:** is rare.

§ 257. **The Close Front-round Vowels ü:, ü**, as in *kühn*, *dünn*. These also are missing in English, but **ü:** is = French

u in *pu*, except that it is always long, while French **u** may be short, and is so in the word *pu*.

The short **ü** is decidedly more open than the long **ü**; but this will not be difficult for English students, as we are accustomed to make our short vowels more open than the corresponding long ones.

UNACCENTED VOWELS.

§ 258. **Unaccented e.** This mixed vowel is the natural vowel of German, that is to say, the vowel uttered by Germans when they simply emit the voice without any attempt to modify it. It is not identical either with the English natural vowel, unaccented **a** in *villa*, nor the French natural vowel **e** in *le*, but it approaches very nearly to our unaccented **a**. According to Dr. Sweet, the difference is that German unaccented **e** is narrow, whilst English **a** is wide. It appears to me that the German natural vowel is also somewhat closer than the English, as is generally the case with the narrow vowels when compared with the corresponding wide ones. It differs from French **e** in *le* in not being rounded.¹

Pronounce German unaccented **e** somewhat like *a* in *villa* or *e* in *silver*, not like *y* in *silly*; and take care not to add **r** when a vowel follows in the next word. English people are apt to do this, just as they often say in English, **dhi aid'ar av it**, but this is a very bad fault.

§ 259. **Other Unaccented Vowels.** The other German vowels are not liable to change their sound when unaccented; and as English unaccented vowels are usually reduced to the obscure sound of **a** in *villa*, special pains must be taken to pronounce them clearly in German.

Attend particularly to unaccented **a**, **o** and **u**, and do not make the last syllables of *Anna*, *Jacob*, *Doktor*, *Fokus* like those of English *Anna*, *Jacob*, *doctor*, *focus*.

¹ It is certainly neither narrow nor close in my pronunciation. It has more of the front **e** element (Eng. **e** in *bet*) than English **a** in *villa*, and differs from French **e** in *le* as stated in the text.—*Ed.*

DIPHTHONGS.

§ 260. There are in German three diphthongs, in all of which the stress is upon the first element. They are as follows:—

	Symbols.	Examples.
ai	<i>ei, ai</i>	<i>Ei</i> , “egg”; <i>Mai</i> , “May”.
au	<i>au</i>	<i>Au</i> , “meadow”.
oi	<i>eu, äu</i>	<i>Heu</i> , “hay”; <i>gläubig</i> (<i>gloibiç</i>), “believing”.

These diphthongs are almost the same as the English **ai**, **au**, **oi**, in *time*, *laud*, *noise*. The points of difference to be observed are:—

(1) In **ai** and **au** the first element is clearer. Make it like **a** in German *Mann*.

(2) In **oi** the first element is closer, just as German **o** in *Sonne* is much closer than English **o** in *pot*. And the first element is never lengthened as it sometimes is in English, *e.g.*, in *oil*.¹

NASAL VOWELS.

§ 261. These are identical with the French nasal vowels, see § 215, and occur only in French loan words. We can use the symbols **an**, **èn**, **on**, **eun** to represent them.

Germans are careful to distinguish between **an** and **on**, whilst most English people pronounce them both alike, as **on**.

The nasal vowels are always long in German. In French they may be long or short.

In North Germany the nasal vowels are often omitted, and **ong** or **ang** may be heard instead of the French nasal **on** or **an**, etc. But this is not worthy of imitation.

¹ The second element is often **ü** (stage pronunciation).—*Ed.*

X.

GERMAN SYNTHESIS.

VOWELS FOLLOWED BY *r*.

§ 262. As already observed, all the German vowels are difficult to English students when they come before *r*, especially the long *e*: and *o*:, as in *schwer*, *Ohr*. Care must be taken not to alter the sound in any way, as we are apt to do in English, where we allow the preceding vowel to become a diphthong, as in *pare*, *peer*, *pore*, *poor* (cp. *pale*, *peel*, *pole*, *pool*), or to become a mixed, instead of a clear front or back, vowel, as in *fern*, *fir*, *fur*, *word* (cp. *fell*, *fill*, *full*, *folly*).

It will be found useful to practise all the vowels in succession, by pronouncing aloud the examples given below. The *r* must be slightly trilled in every case.

a: <i>paar</i>	e: <i>Pferd</i>	ö: <i>hören</i>	i <i>irren</i>
„ <i>Art</i>	„ <i>Schwert</i>	„ <i>hört</i>	o <i>fort</i>
„ <i>zart</i>	i: <i>mir</i>	ü: <i>für</i>	„ <i>Vorteil</i>
ä: <i>Bär</i>	„ <i>dir</i>	„ <i>spüren</i>	u <i>Urteil</i>
„ <i>Ähre</i>	„ <i>ihr</i>	a <i>hart</i>	„ <i>durch</i>
e: <i>Ehre</i>	o: <i>Ohr</i>	„ <i>warten</i>	„ <i>Furcht</i>
„ <i>Erde</i>	„ <i>Moor</i>	ä <i>Herr</i>	ö <i>Mörder</i>
„ <i>erst</i>	u: <i>Uhr</i>	„ <i>Herz</i>	ü <i>Bürde</i>
„ <i>werden</i>	„ <i>nur</i>	i <i>Hirt</i>	e <i>Mutter</i>

§ 263. **Diphthongs and Triphthongs followed by *r*.** We have observed how, in English, diphthongs followed by *r* are converted into triphthongs, e.g., in *ire*, *our*, *employer* (**aia(r)**, **aua(r)**, **imploia(r)**), § 106, 108.4. In German also we observe

(169)

the same triphthongs occurring before final **r**, e.g., *Eier* ('**aier**), "eggs"; *Schleier* (**shlaier**), "veil"; *sauer* (**zauer**), "sour"; *Trauer* (**trauer**), "mourning"; *Feuer* (**foier**), "fire"; *teuer* (**toier**), "dear". But in such cases the third element of the diphthong is always written as *e*.

We find, however, that when derivative or inflectional endings are added to words ending in **auer** or **oier**, the *e* disappears, and the **r** follows immediately after the diphthong, as in *saures*, "sour" (neut.); *traurig*, "mournful"; *feurig*, "fiery"; *teures*, "dear" (neut.). Cp. also *eirund* ('**airunt**), "oval". When this is the case, be careful to pass at once from the diphthong to the **r**.

QUANTITY.

§ 264. In German, as in English, the difference between long and short vowels is generally clearly marked, though long vowels are sometimes reduced to half-long. But in some respects the rules for quantity differ from ours, so that they need to be studied. The rules for the length of the vowels are as follow:—

(1) Vowels are long at the end of words, whether they are accented or not. Exx.:—*da*, *Emma*, *Athene* ('**até:ne:**), *Salomo*, *Kakadu*, the only exceptions being the final vowel *e*, and the words *na*, *da*, *ja* (interjections).

(2) They are long (*a*) before a single consonant, i.e., before one which is written as single in the ordinary spelling, for when a double symbol follows, as in *dünn*, *fett*, *Wolle*, the vowel is short, or (*b*) before a combination which can begin a syllable. Exx.:—*ihn*, *für*, *schwer*, *Mitra*. Observe that in such cases the syllables become open if a vowel follows, as in *ih-nen*, *schwe-re*.

(3) They are seldom long before combinations of consonants which cannot begin a syllable. In this case they remain closed when another syllable is added. Exx. of long vowels before such combinations are:—*Mond*, *Magd*, *zart*, *Krebs*, *Pferd*.

(4) In compound words, vowels which have a secondary accent are not shortened in consequence. Exx.:—*Vorliebe*, *ausgeben*, *Abart*, *Abzug*.

(5) In unaccented open syllables, long vowels become half-long or even short, as *i*: in *Militär* and *e*: in *Sekretär*.

In German spelling the short vowels are often indicated by doubling the consonant which follows, as in *satt*, *füllen*, and the long ones by adding *h*, or doubling the vowel, or by some other device, as in *Mehl*, *fühlen*, *Saat*, *dieser*.

§ 265. **Mistakes to be avoided.** It may be useful to guard against those mistakes in the quantity of the vowels to which English people are especially liable.

(1) Do not make the long vowels half-long, when a hard consonant follows, because this is the rule in English. German vowels in such a case retain their full length. The vowels and diphthongs are half-long in English *graced*, *note*, *goose*, *ice*, *out*, but fully long in German *geht*, *Not*, *Gruss*, *Eis*, *laut*.

(2) In compound words be careful to make the vowel with the secondary accent long. See exx. above.

(3) Make even unaccented vowels long if they happen to be final. See exx. above.

(4) Do not lengthen a short vowel because *r* follows, though it is difficult for English people to avoid this, when the *r* is followed by another consonant, or final, as in *warten*, *Bart*, *zart*, *hart*, *Hirt*, *Herr*, *Herz*, *Erbe*, *Urne*.

(5) When a long vowel is shortened to half-long, because it is not accented, do not on that account alter its quality and make it more open. The *i* in *Militär* should be pronounced like English *î* in *eternal* (*îtóenal*) and *e* in *Sekretär* nearly like English *ey* in *chaotic* (*keyótik*), but without the slight sound of *y* heard in English.

§ 266. **Length of Consonants.** The consonants in German are never lengthened, except in compound words, such as *mitteilen*, *Packkorb*, *Taufeier*, *Still-leben*, and even in such cases they are commonly short in conversational German.

English people must guard against lengthening the consonants after short vowels, as we habitually do in English. They should practice them in this position, pronouncing them as quickly and sharply as possible, *e.g.*, in *Sinn*, *Mann*, *Lamm*, contrasted with English *thin*, *man*, *lamb*.

ACCENT.

§ 267. The accentuation of German words and sentences is almost identical with the accentuation of English, and does not present much difficulty. The principal rules are as follows:—

(1) The stem syllable, being the most significant, bears the principal accent. This rule is almost universal in words not borrowed from foreign languages. The chief exceptions are that the particles, in some compound words, take the principal accent. *Exx.*:—*Antwort*, *unwohl*, *Ursache*, *ausgeben*, in each of which the first syllable is accented.

(2) The weaker syllables all have a slight stress, unless they have the vowel *e*. English people should note this, and pronounce the unaccented vowels clearly, not making them obscure, as we are apt to do in English.

(3) In German, as in English, the accent may be shifted when two words are contrasted, as in *zérgehen*, *nicht vérgen*.

The rules for accenting sentences are the same as in English, but these deviations should be noted:—

(a) A great number of words receive the accent. Compare *das Búch*, *wélches er mir gáß* and *the bóok which he gáve me*, where the German has three accents and the English only two.

(b) Verbal forms following the object must not be strongly accented in such clauses as the following: *einen Brief schreiben*, *einen Brief geschrieben haben*, *wenn ich einen Brief schreibe*.

As in English, the accent may be shifted so as to emphasize any word in the sentence to which the speaker wishes to draw special attention. In *gib mir das Buch her*, the stress might therefore be laid at pleasure (a) upon *gib* and *Buch*, which would be the regular accentuation, or (b) on *das*, or (c) on *her*.

Some words, when unaccented, have weak forms, but the cases are not nearly so numerous as in English. Exx. *er*, 'e:r, 'är, 'er, er; *der*, de:r, där, der. And in conversation *er* is sometimes weakened to *r* (syllabic), and *der* in like manner to *dr* with syllabic *r*.

INTONATION.

§ 268. Little need be said concerning intonation in German, for it follows the same laws as in English. The chief point of difference seems to be one which is very noticeable in the exclamation *so* ! It is amusing to English people to observe the variety of feelings which can be expressed in German by this one little monosyllable, by varying its intonation, and as it were singing a little tune upon it. Prof. Vietor observes that when monosyllables such as *ja*, *so*, *wie*, are used to represent a whole sentence, all the intonation of that sentence may be given in a single syllable.

SYLLABLE DIVISION.

§ 269. Germans divide their syllables in the same way as the English, as far as speech is concerned, but when a consonant belongs equally to the syllables before and after, as in *leidend*, and yet an artificial division must be made, they divide thus :—*lei-dend*, whilst in similar cases we divide as follows :—*lead-ing*.

XI.

SYMBOLIZATION OF GERMAN SOUNDS.

SYMBOLS USED FOR THE CONSONANTS.

§ 270. The use of some of the consonant symbols has been shown already (§ 237), but a few more explanations are needed: (1) to account for some variety in the symbols used for the same sounds; (2) to help students to determine what sound is expressed by a doubtful symbol; and (3) to guard against some common mistakes.

§ 271. **Doubled Letters**, and the combinations *ck*, *tz*, serve to indicate that the preceding vowel is short, as in *fett*, *Lamm*, *Mann*, *voll*, *Narr*, *Schiff*, *dick*, *Satz*.

The distinction between the doubled letter *ss* (ſſ) and the symbol *fs* (ß), which is not reckoned as a double letter, is not usually shown when German is printed in Roman characters, *ss* being used for both. We find long vowels before *fs* when that symbol is retained in the inflected forms of the word, *e.g.*, in *Fuſs*, pl. *Füſſe*. But as *fs* is regularly substituted for *ss* at the end of words, we meet with *fs* after short vowels also, *e.g.*, in *Nuſs*, "a nut". In these cases the inflected forms of the word are written with *ss*, thus:—pl. *Nüſſe*.

§ 272. ***b*, *d*, *g*, used for Hard Sounds.** We have already observed that at the end of a word these are used for **p**, **t** and **ç** or **x**.¹ Note that *g* = **ç**¹ after a front vowel or a consonant, as in *Sieg*, *Berg*, and **x**¹ after a back vowel, as in *Tag*, *zog*.

These letters are also reckoned final and pronounced as

¹ Or **k** (stage pronunciation) instead of **ç** and **x**.—*Ed.*

hard sounds whenever they are not initial, and are followed by a liquid not belonging to the stem, or by any other consonant.

So *b* is pronounced **p** in *liebt*, “loves,” *üblich*, “customary”. *d* stands for **t** in *handlich*, “handy,” and *g* for **ç**¹ in *regsam*, “active,” and for **x**¹ in *Wagnis*, “perilous enterprise”.

But in *übler*, “worse,” as the *l* belongs to the stem, *b* is not pronounced **p**, but **b**.

§ 273. The rest of the doubtful symbols, arranged alphabetically, are :—

c.

1. = **ts** before front vowels, as in *Officier*.

2. = **k** in other cases, as in *Cognac*.

cc.

1. = **kts** before front vowels, as in *Accent* (*'aktsént*), “accent”.

2. = **k** before back vowels, as in *Accord* (*'akórt*), “accord”.

ch.

1. = **ç** after front vowels and consonants, as in *ich*, “I,” *solch*, “such,” and always in the ending *chen*, as in *Mamachen*, “dear mamma”.

Also initial in *Chemie*, “chemistry,” *China*, “China,” and some other foreign words.

2. = **ch** after back vowels, as in *ach*.

3. = **k** when followed by radical **s**, as in *Fuchs*, “fox,” *sechs*, “six,” etc.

Also in *Chor*, “choir,” *Chronik*, “chronicle,” and a few other foreign words.

4. = **sh** in *Chance*, “chance,” *Chef*, “principal,” and some other words borrowed from French.

g.

1. = **g**, initial, and when beginning the primarily accented syllable in foreign words, as in *gut*, “good,” *regieren*, “reign”.

¹ Or **k** (stage pronunciation) instead of **ç** and **x**.—*Ed.*

2. = **j**,¹ medial after front vowels and consonants, as in *Siege*, “victories,” *Berge*, “mountains,” *regnen*, “rain”.

3. = **g**,¹ medial, after back vowels, as in *Tage*, “days,” *zogen*, “drew”.

4. = **zh**, initial, and medial in some loan words, as in *arrangieren*, “arrange,” *Genie*, “genius,” “ingenuity”.

5. = **ç**,² final, after front vowels and consonants, as in *Sieg*, *Berg*, *regsam*.

6 = **x**,² final, after back vowels, as in *Tag*, *zog*, *Wagnis*.

h.

Pronounced **h**, or used as part of a digraph, such as *ah*, *eh*, *ch*, *th*, or of the trigraph *sch*.

i.

Often pronounced **j**, instead of **i**, in unaccented syllables in such words as *Familie* (**fami:lje**), *Spanien* (**shpa:njen**).

j.

1. = **j**, as in *ja*.

2. = **zh** in some loan words, *e.g.*, *Jalousie*, *Journal* (**zhurná:l**).

n.

1. = **n**, as in *nie*, *an*.

2. = **ng** before **k**, as in *sinken*, *Dank*.

3. In French loan words in **an**, **on**, etc., to show that the preceding vowel is nasal.

See also under *ng*.

ng.

Pronounced as a single sound, **ng**, as in *singen*, *lang*. Rarely **ngg** in foreign words, *e.g.*, *Kongo*, “Congo”.

s.

1. = **z**, initial before vowels, and medial, as in *so*, *Rose*, *winsle*.

¹ Or **g** (stage pronunciation).—*Ed.*

² Or **k** (stage pronunciation).—*Ed.*

2. = **s**, initial before consonants, and final, as in *Skizze*, *Hals*, *ist*.

3. = **sh**, initial in the combinations *sp* and *st*, and so also when preceded by German prefixes, as in *sprechen*, *stehen*, *besprechen*, *verstehen*.

t.

1. = **t**, as in *Tau*, *warten*, *mit*.

2. = **ts** in words originally Latin, before unaccented *i* followed by an accented vowel, as in *Nation*, *Patient*.

th.

Always pronounced **t**. In German words it occurs by transposition to show that the vowel next to it is long, as in *Thal* for "Tahl," cp. *Zahl*.

v.

After *q* pronounced **v**, or by many persons as a simple lip continuant.

SYMBOLS USED FOR THE VOWELS.

§ 274. The symbols commonly used to represent the German vowels are shown in § 248. It will be seen there that the symbols *a*, *ä*, *e*, *i*, *o*, *u*, *ö*, *ü*, *ie*, may be used to represent long or short vowels, and that *e* has three values, namely long **e**: in *schwer*, short **ä** in *fest*, and unaccented **e** in *Gebote*.

I propose to give here only the general rules for determining the value of these symbols. A full statement of the rules and exceptions will be found in Viëtor's *German Pronunciation*.

The symbols *a*, *ä*, *e*, *i*, *o*, *u*, *ö*, *ü*, are used to represent long vowels when they occur (1) in open syllables, that is, when they are not followed by a consonant in the same syllable, and (2) when, in a final syllable, they are followed by one consonant only. In other cases they are short. Exx. :—

<i>a</i>	<i>laden</i> (a .)	<i>war</i> (a .)	<i>warten</i> (a)
<i>ä</i>	<i>säen</i> (ä .)	<i>Bär</i> (ä .)	<i>Hände</i> (ä)

<i>e</i>	<i>Re</i> de (e .)	<i>sch</i> wer (e .)	<i>fest</i> (ä)
<i>i</i>	<i>I</i> gel (i .)	<i>mir</i> (i .)	<i>Kiste</i> (i)
<i>o</i>	<i>R</i> ose (o .)	<i>G</i> ebot (o .)	<i>komm</i> (o)
<i>u</i>	<i>r</i> ufen (u .)	<i>gut</i> (u .)	<i>Mutter</i> (u)
<i>ö</i>	<i>ö</i> de (ö .)	<i>sch</i> ön (ö .)	<i>M</i> örder (ö)
<i>ü</i>	<i>m</i> üde (ü .)	<i>f</i> ür (ü .)	<i>H</i> ütte (ü)

e stands for unaccented **e** in the unaccented prefixes *be* and *ge*, and in the unaccented derivative or inflectional suffixes *e*, *el*, *em*, *en*, *end*, *er*, *ern*, *es*, *est*, *et*, as in *habe*, "have," *Vogel*, "bird," *Atem*, "breath," *lieben*, "love," *rasend*, "furious," *Vater*, "father," *eisern*, "iron," *alles*, "all," *leidet*, "suffers".

e has the same sound in *der*, *dem*, *den*, *des*, *es*, when they are unaccented.

ie stands for short **i** in *Viertel*, *vierzehn*, *vierzig*. In other cases it represents long **i**., as in *sie*, *Liebe*.

PART II

READING LESSONS

AND

EXERCISES

A
PHONETIC READING BOOK

(*ENGLISH, FRENCH AND GERMAN*)

WITH

Exercises

BY

LAURA SOAMES



London

SWAN SONNENSCHN & CO., LIM.

NEW YORK: THE MACMILLAN CO.

1899

SPELING LESN'Z.¹

I.

Nine Consonants with e, i, o, u.

et	it	on	pot	kid	gud	big	men
eb	in	pet	put	kod	nuk	bog	king
eg	od	pit	bed	kud	kuk	Tom	gong

II.

Consonants to dh.

il	rok	wet	fil	pith	thik
if	ruk	thin	ful	widh	lok
ov	when	dhen	bul	fit	luk
rek	wen	dhem	def	fut	pul
rik	whet	fel	giv	wud	wul

III.

Remaining Consonants.

iz	woz	shud	yel	chik	ech	rich
dhis	wosh	shuk	hiz	huk	ej	hej
pus	dish	yes	his	Jon	which	loj
sez	push	yet	chin	Jim	wich	push

IV.

Remaining Short Accented Vowels—æ, æ.

Script Forms œ æ

œp	æz	kœp	ræg	dœv	ræsh	Mæj
œs	æsh	kæp	thœm	hæv	push	goesh
æt	bœk	bœd	dhæn	dhœs	mœch	bush
æd	bæk	bæd	sœng	pus	mæch	dœl
æm	buk	rœg	sæng	rœsh	jœj	pul

¹ See *Introduction to Phonetics*, § 180.

V.

*Unaccented Vowels—**a**, and ending **ar**.*

amid	abæsh	vila	dolar	koelar
abæk	atæch	Bela	milar	mænar
atæk	amæs	Æna	roedar	mætar
amœng	amis	Hæna	gœnar	mœdhar
abœv	ahed	kolar	fular	sœmar

VI.

*Weak Words. Unaccented **i** and **o**'.*

a	dhæt	dhi orinj	pri-ténd
an	tu (to)	dha nœts	si-lékt
and	tuw (two, too)	pœti	pro'tékt
dhi	a mæn	foli	windo'
dha	an oks	fuli	folo'
dhat	pen and ingk	ri-zíst	folo'ing

VII.

*Long Vowels—**â**, **ey**, **î**, **ô**, **ow**, **û**.*

pâm	-dhey	hî	pôz	now	hû
kâm	o'bey	mî	pôt	gow	dû
bân	peyl	sî	lô	sow	shû
kât	peys	fîl	drô	bowl	rûd
âr	eyt	pîs	fôr	bowt	rûl
fâr	geyt	mashîn	nôr	kowt	bût

VIII.

*Long Vowels—**oe**, **ê**.*

boen	fêri	fâdhar	ripê'ring	rikô's
toen	hêri	mâtar	dispê'ring	pôshan
doet	Mêri	rigâ'd	deyzi	mowing
hoet	dêring	bazâr	steysan	mowshan
wood	wêring	ritóen	pîsful	rûlar
Poeshan	têring	dizóev	disî'v	trûthful

IX.

Diphthongs—ai, au, oi, yû.

baid	praiing	hau	join	joïing	nyû
bait	flaiing	nau	chois	cloïing	fyû
krai	haus	bauing	boi	dyûk	yûnî'k
flai	maus	alauing	joi	dyûti	yûnâit

X.

Diphthongs—êa, îa, ôa, ûa.

wêar	dhêar	rîar	dôar	hôar
pêar	hêar	fîaz	môar	pûar
whêar	îar	sîar	rôaz	tûaz
êar	pîar	hîar	sôaz	dûar
têaz	tîaz	ôar (<i>oar, ore</i>)	wôar	mûar
dêaz	dîar	ôr (<i>or</i>)	fôar (<i>four, fore</i>)	wûar
kêaz	mîar	pôar	fôr (<i>for</i>)	shûar
rêar	nîar	tôar	nôr (<i>nor</i>)	brûar

RÎDING LESN'Z—PROWZ.

I.

DHA FOKS AND DHA GOWT.

A Foks hæd fôlan¹ intu a wel, and hæd bîn kâsting abaut fôr a long taim hau hî shud get aut agen;² when æt length a Gowt keym tu dha pleys, and wonting tu dringk, âst Renad whedhar dha wôtar woz gud, and if dhêar woz plenti ov it. Dha Foks, disémbling dha rîal deynjar ov hiz keys, ripláid, “Kœm daun, mai frend; dha wôtar iz sow gud dhat ai kœnot dringk anœf³ ov it, and sow abœndant dhat it kœnot bî igzô'stid.” Apon dhis dha Gowt, widháut eni môar adû, lept in; when dha Foks, teyking advântij ov hiz frendz hônz, æz nimbli lept aut; and kûlli rimâ'kt tu dha pûar dilyû'did Gowt, “If yû hæd háf æz mœch breynz æz yû hæv bîad, yû wud hæv lukt bifô'ar yû lept.”

II.

DHA MAIZAR.

A Maizar, tu meyk shûar ov his propati, sowld ôl dhat hî hæd and kanvoetid it intu a greyt lœmp ov gowld, which hî hid in a howl in dha graund, and went kantinyuali to vizit and inspékt it. Dhis rauzd dha kyûariósiti ov wœn ov hiz woekman, hû, saspekting dhat dhêar woz a trezhar, when hiz mâstaz bæk woz toend, went tu dha spot, and stowl it away. When dha Maizar ritóend, and faund dha pleys emti, hî wept, and tôar hiz hêar. Boet a neybar hû sô him in dhis ikstræ'vagant grîf, and loent dha kôz ov it, sed, “Fret yôsêlf⁴ now longgar, boet teyk a stown and put it in dha seym pleys, and thingk dhat it iz yôr lœmp ov gowld; fôr æz yû nevar ment tu yûz it, dha wœn wil dû yû æz mœch gud æz dhi œdhar.”

Dha woeth ov mœni iz not in its po'zeshan,⁵ boet in its yûs.

Alternative forms :—¹ fôln'. ² ageyn. ³ inœ'f. ⁴ yaself.

⁵ pazeshan.

III.

DHA KOK AND DHA JÛIL.

Æz a Kok woz skræching œp dha strô in a fâm-yâd, in soech ov fûd fôr dha henz, hî hit apon a Jûil dhat bai sœm châns hæd faund its wey dhêar. "How!" sed hî, "yû âr a veri fain thing, now daut, tu dhowz hû praiz yû; bœt giv mî a bâli-kôn bifô'ar ôl dha poelz in dha woeld."

Dha Kok woz a sensibl' Kok: bœt dhêar âr meni sili pîpl' hû dispáiz whot iz preshas ownli bikóz¹ dhey kænot œnda-stæ'nd it.

IV.

DHA KRÆB AND HOER MœDHAR.

Sed an owld Kræb tu a yœng wœn, "Whai dû yû wôk sow krukid, chaild? wôk streyt!"

"Mœdhar," sed dha yœng kræb, "show mî dha wey, wil yû? and when ai sî yû teyking a streyt kôs, ai wil trai and folo'."

Igzâ'mpl'² iz betar dhæn prîsept.

V.

DHA MILAR, HIZ SÆN, AND DHÊAR ÂS.

A Milar and hiz Sæn woer draiving dhêar Âs tu a ney-baring fêar tu sel him. Dhey hæd not gôn³ fâr when dhey met widh a trûp of goelz ritóening from dha taun, tôking and lâfing. "Luk dhêar!" kraid wœn ov dhem; "did yû evar sî sœch fûlz, tu bî trœjing along dha rowd on fut, when dhey mait bî raiding!" Dhi owld mæn, hîaring dhis, kwaiatli bæd hiz Sæn get on dhi Âs, and wôkt along merili bai dha said ov him. Prezantli dhey keym œp tu a grûp ov owld men in oenist dibéyt. "Dhêar!" sed wœn ov dhem, "it prûvz whot ai woz a-seying. Whot rispékt iz shown tu owld eyj in dhîz deyz? Dû yû sî dhæt aidl' yœng rowg raiding, whail hiz owld fâdhar

Alternative forms :—¹ bikô'z.

² egzâ'mpl'

³ gon.

hæz tu wôk?—Get daun, yû skeypgreys ! and let dhi owld mæn rest hiz wîari limz.” Apon dhis dha Fâdhar meyd hiz Sœn dismáunt, and got œp himsêlf. In dhis mænar dhey hæd not pro’sîdid fâr when dhey met a kœmpani ov wimin and childran. “Whai, yû leyzi owld felo’ !” kraid sevral tœngz æt wœns, “hau kæn yû raid apon dha bîst, whail dhæt pûar litl’ læd dhêar kæn hâdli kíp peys bai dha said ov yû.” Dha gud-neychad Milar stud karektid, and imíjitli tuk œp hiz Sœn biháind him.

Dhey hæd nau ôlmowst rícht dha taun. “Prey, onist frend,” sed a taunzman, “is dhæt Âs yôr own ?” “Yes,” sez dhi owld mæn. “Ow ! Wœn wud not hæv thôt sow,” sed dhi œdhar, “bai dha wey yû lowd him. Whai, yû tû felo’z âr betar eybl’ tu kæri dha pûar bîst dhæn hî yû !” “Enithing tu plîz yû,” sed dhi owld mæn ; “wî kæn boet trai.” Sow, alaiting widh hiz Sœn, dhey taid dhi Âsiz legz tagedhar, and bai dha help ov a powl indévad tu kæri him on dhêar showldaz owvar a brij dhat led tu dha taun. Dhis woz sow entatéyning a sait dhat dha pípl’ ræn aut in kraudz tu lâf æt it ; til dhi Âs, not laiking dha noiz nôr hiz sityueyshan, kikt ascendar dha kôdz dhat baund him, and, tœmbling ôf dha powl, fel intu dha rivar. Apon dhis thi owld mæn, vekst and asheynd, meyd dha best ov hiz wey howm ageyn¹—kanvinst dhat bai indévring² tu plîz evribodi hî hæd plîzd nowbadi, and lôst hiz Âs intu dha bâgin.

VI.

DHA KœNTRI MEYD AND HOER MILK-KÆN.

A Kœntri Meyd woz wôking along widh a kæn ov milk apou hoer hed, when shî fel intu dha folo’ing streyn ov riflekshanz : “Dha mœni fôr which ai shæl sel dhis milk wil inéybl’ mî tu inkri’s mai stok ov egz tu thrí hœndrad. Dhîz egz, alauing fôr whot mey prûv ædl’, and whot mey bí distrôid bai voemin,

*Alternative forms :—*¹ agen.

² indévaring.

wil pro'dyûs æt list tû hoendrad and fifti chikinz. Dha chikinz wil bî fit tu kærî tu mâkit jœest æt dha taim when powltri iz ôlwiz¹ dîar; sow dhat bai dha nyû-yœer² ai kænot feyl ov hæving mœni anœf³ tu poechis a nyû gaun. Grîn—let mî kansidar—yes, grîn bikœ'mz mai kamplekshan best, and grîn it shæl bî. In dhis dres ai wil gow tu dha fêar, whêar ôl dha yœng felo'z wil straiv tu hæv mî fôr a pâtnar; boet now—ai shæl rifyû'z evri wœn ov dhem, and widh a disdœynful tôs⁴ toen from dhem." Trânspon'tid widh dhis aidî'a, shî kud not fôbê'ar⁵ æking widh hoer hed dha thôt dhat dhœs pâst in hoer maind; when daun keym dha kæn ov milk! and ôl hoer imæ'-jinari hæpinis vœnisht in a mowmant.

VII.

DHA FROGZ ÂSKING FÔR A KING.

In dha deydz ov owld, when dha Frogz woer ôl æt libati in dha leyks, and hæd grown kwait wîari ov folo'ing evri wœn hiz own divâisiz, dhey asembl'd wœn dey tagedhar, and widh now litl' klæmar pitîshand Jûpitar tu let dhem hæv a King tu kîp dhem in betar ôdar, and meyk dhem lîd honistar laivz. Jûpitar nowing dha vœniti od hêvar hâts, smaild æt dhêar rikwést, and thrû daun a log intu dha leyk, which bai dha splæsh and kamowshan it meyd, sent dha howl komanwelth intu dha greytist terar and ameyzmant. Dhey rœsht œender dha wôtar and intu dha mœd, and dêad not kœm widhín ten lîps length ov dha spot whêre it ley. Æt length wœn Frog, bowldar dhæn dha rest, venchad tu pop hiz hed abœv dha wôtar, and teyk a soervery ov dhêar nyû King æt a rispékthful distans. Prezantli, when dhey poesí'vd⁶ dha log lai stok-stil, œedhaz bigæ'n tu swim up to it and araund it, til bai digrí'z, growing bowldar and bowldar, dhey æt lást lept apon it, and trítid it widh dha greytist kantempt.

Disæ'tisfaid widh sow teym a rûlar, dhey fôthwíth pitîshand

Alternative forms :—¹ ôlweyz.

² yîar.

³ inœ'f.

⁴ tos.

⁵ fabêar.

⁶ pasívd.

Jûpitar a sekand taim fôr ancedhar and môar æktiv King. Apon which hî sent dhem a stôk, hû now sînar araivd amceng dhem dhæn hî bigæ'n leying howld ov dhem and diváuaring dhem wœn bai wœn æz fâst æz hî kud, and it woz in veyn dhat dhey indévad tu iskéyp him. Dhen dhey sent Moekyuri widh a praivit mesij tu Jûpitar, bisí'ching him dhat hî wud teyk piti on dhem wœns môar; boet Jûpitar ripláid dhat dhey woer ownli sœfaring dha pœnishmant dyû tu dhêar foli, and dhat ancedhar taim dhey wud loen tu let wel alown, and not bí disæ'tisfaid widh dhêar næcharal kandishan.

VIII.

DHA KƆENTRI MAUS AND DHA TAUN MAUS.

Wœns apon a taim a Kœntri Maus hû hæd a frend in taun inváitid him, fôr owld akweyntans seyke, to pey him a vizit in dha kœntri. Dhi inviteyshan biing ækséptid in dyû fôm, dha Kœntri Maus, dhow pleyn and roef and sœmwhat frûgal in hiz neychar, owpn'd hiz hât and stôar in onar ov hospitælitî and an owld frend. Dhêar woz not a kêafuli stôd œp môsl' dhat hî did not bring fôth aut ov hiz lâdar, pîz and bâli, chîzpêringz and noets, howping bai kwontiti tu meyk œp whot hî fiad woz wonting in kwolitî, tu syût dha pælat ov hiz deynti gest.

Dha Taun Maus, kondisénding tu pik a bit hîar and a bit dhêar, whail dha howst sæt nibling a bleyd ov bâli-strô, æt length ikskléymd: "Hau iz it, mai gud frend, dhat yû kæn indyû'ar dha doelnis ov dhis œnpólisht laif? Yû âr living laik a towld in a howl. Yû kânt rîali prifóer dhîz solitari roks and wudz tu strîts tîming widh kærîjiz and men. On mai onar, yû âr weysting yôr taim mizarabli hîar. Wî mœst meyk dha mowst ov laif whail it lâsts. A Maus, yû now, dœz not liv fôr evar. Sow kœm widh mí, and ai l¹ show yû laif and dha taun."

Owvapáuad widh sœch fain wœdz and sow polisht a mænar, dha Kœntri Maus æséntid;² and dhey set aut tagedhar on

dhêar joeni tu taun. It woz leyt in dhi îvning when dhey krept stelthili intu dha siti, and midnait êar dhey rîcht dha greyt haus, whêar dha Taun Maus tuk œp hiz kwôtaz. Hîar woer kauchiz ov krimzan velvit, kâvingz in aivari; evrithing in shôt dinôwtid welth and lœkshari. On dha teybl' woer dha riméynz ov a splendid bængkwit, tu pro'kyûar which ôl dha choisist shops in dha taun hæd bîn rænsækt dha dey bifô'ar.

It woz nau dha toen ov dha kôtyar tu pley dha howst; hî pleysiz hiz kœntri frend on poepl', rœnz tû and frow tu saplai ôl hiz wonts, presiz dish apon dish and deynti apon deynti, and, æz dhow hî woer weyting apon a king, teysts evri kôs êar hî venchaz tu pleys it bifô'ar hiz rœstik kœzn'. Dha Kœntri Maus, fôr hiz pât, afekts tu meyk himsêlf kwait æt howm, and blesiz dha gud fôchan dhat hæz rôt sœch a cheynj in hiz wey ov laif; when, in dha midst ov hiz injóimant, æz hî iz thingking widh kantempt ov dha pûar fêar hî hæz fôséykn',¹ on a scœdn' dha dôar flaiz owpn', and a pâti ov revl'az ritóening from a leyt entatéynmant boests intu dha rûm.

Dhi afraitid frendz joemp from dha teybl' in dha greytist konstaneyschan and haid dhemsélvz² in dha foest kônar dhey kæn rîch. Now sûnar dû dhey venchar tu krîp aut ageyn³ dhæn dha bâking ov dogz draivz dhem bæk in stil greytar terar dhæn bifô'ar. Æt length, when thingz sîmd kwaiat, dha Kœntri Mous stowl aut from hiz haiding-pleys, and biding hiz frend gud-bai, whispad in hiz îar,⁴ "Ow, mai gud soer, dhis fain mowd ov living mey dû fôr dhowz hû laik it; boet giv mî mai bâli-bred in pîs and sikyûariti bifô'ar dha deyntiist fist whêar Fîar and Kêar âr in weyting."

IX.

DHI ÂSIZ SHÆDO'.

A yûth, wœn hot scœmaz dey, haiad an Âs tu kæri him from Æethinz tu Megara. Æt middey dha hît ov dha scœn woz sow skôching, dhat hî dismáuntid, and wud hæv sæt daun tu

Alternative forms :—¹ faseykn'. ² dhamselviz. ³ agen. ⁴ yoer.

ripówz cendar dha shædo' ov dhi Âs. Bœt dha draivar ov dhi Âs dispyû'tid dha pleys widh him, diklê'ring dhat hî hæd an ikwal rait tu it widh dhi cædhar. "Whot!" sed dha yûth, "did ai not haiar dhi Âs fôr dha howl joeni?" "Yes," sed dhi cædhar, "yu haiad dhi Âs, bœt not dhi Âsiz shædo'." Whail dhey woer dhœs rænggling and faiting fôr dha pleys, dhi Âs tuk tu hiz hîlz and ræn away.

X.

DHA MÆNGKI AND DHA DOLFIN.

It woz an owld koestam amœng seylaz tu kæri abaut widh dhem litl' Moltîz læp-dogz, ôr mœngkiz, tu amyûz dhem on dha voij; sow it hæpn'd wœns apon a taim dhat a mæn tuk widh him a Mœngki æz a kampænyan on bôd ship. Whail dhey woer ôf Sûnyam, dha feymas promantari ov Ætika, dha ship woz kôt in a vaialant stôm, and bîing kæpsáizd, ôl on bôd woer thrown intu dha wôtar, and hæd tu swim fôr lænd æz best dhey kud. And amœng dhem woz dha Mœngki. A Dolfin sô him strœgling, and teyking him fôr a mæn, went tu hiz asistans and bôar him on hiz bæc streyt fôr shôar. When dhey hæd jœst got opazit Pairí'as, dha hábar ov Æethinz, dha Dolfin âst dha Mœngki if hî woer an Athînyan? "Yes," ânsad dha Mœngki, "ashûaridli, and ov wœn ov dha foest fæmiliz in dha pleys." "Dhen ov kôs yû now Pairí'as," sed dha Dolfin. "Ow, yes," sed dha Mœngki, hû thôt it woz dha neym ov sœm distínggwisht sitizn'; "hî iz wœn ov mai mowst inti-mit frendz." Indígnant æt sow grows a disí't and folsud, dha Dolfin daivd tu dha botam, and left dha laing Mœngki tu hiz feyt.

XI.

DHA WIND AND DHA SÆN.

A dispyû't wœns arowz bitwí'n dha Wind and dha Sæn, which woz dha stronggar ov dha tû, and dhey agríd tu put dha point apon dhis isyû, dhat whichévar sûnist meyd a trævl'ar

teyk ôf hiz klowk, shud bí akauntid dha môar pauaful. Dha Wind bigæ'n, and blú widh ôl hiz mait and meyn a blâst, kowld and fias æz a Threyshan stôm; boet dha stronggar hî blú dha klowksar dha trævl'ar ræpt hiz klowk araund him, and dha taitar hî grâspt it widh hiz hændz. Dhen browk aut dha Scen; widh hiz welkam bîmz hî dispóest dha veypar and dha kowld; dha trævl'ar felt dha jînyal wômth, and æz dha Scen shon braitar and braitar, hî sæt daun, owvakœ'm widh dha hît, and kâst hiz klowk on dha graund.

Dhœs dha Scen woz diklé'ad dha kongkarar; and it hæz evar bîn dîmd dhat poesweyzhan¹ iz betar dhæn fôs; and dhat dha scenshain ov a kaind and jentl' mænar wil sûnar ley owpn' a pûar mænz hârt dhæn ôl dha thretningz and fôs ov blœstaring² ôthoriti.

XII.

DHA FOKS WIDHÁUT A TEYL.

A Foks bíing kôt in a træp, woz glæd tu kampaund fôr hiz nek bai lîving hiz teyl biháind him; boet apon kœming abrôd intu dha woeld, hî bigæ'n tu bí sow sensibl' ov dha disgréys sœch a difékt wud bring apon him, dhat hî ôlmowst wisht hî hæd daid râdhar dhæn kœm away widháut it. Hauévar, rizólving tu meyk dha best ov a bæd mætar, hî kôld a mîting ov dha rest ov dha foksiz, and pro'powzd dhat ôl shud folo' hiz igzâ'mpl'. "Yu hæv now nowshan," sed hî, "ov dhi íz and kœmfat widh which ai nau mûv abaut; ai kud nevar hæv bilí'vd it if I hæd not traid it maisélf;³ boet, ríali, when wœn kœmz tu rîzn' apon it, a teyl iz sœch an œgli, inkanví'nyant, œnnésisari apendij, dhat dhi ownli wœndar iz dhat, æz foksiz, wî kud hæv put œp widh it sow long. Ai pro'powz,⁴ dhéarfôr, mai woedhi bredhrin, dhat yú ôl profit bai dhi ikspí'rians dhat ai æm mowst wiling tu afôrd yú, and dhat ôl foksiz from dhis dey fôwad kœt ôf dhéar teylz." Apon dhis wœn ov dhi owldist

Alternative forms :—¹ pasweyzhan.

² blœstring.

³ misélf.

⁴ prapowz.

stept fôwad and sed, “Ai râdhar thingk, mai frend, dhat yû wud not hæv advaizd æs tu pāt widh auar teylz if dhêar woer eni chāns ov rikœ'varing yôr own.”

RÂLIZ TŪ PLÂNTS.

In dha reyn ov Kwîn Ilízabath, tû plānts woer brôt tu Ingkland, fôr dha foest taim, bai Soer Woltar Râli, bowth ov which âr nau veri mœch yûzd—dha tabæko'-plānt and dha pateyto'. Soer Woltar hæd seyld akrôs dha sîz tu Amerika, in soech ov nyû lændz, and hî brôt bæk bowth dhîz plānts widh him.

When hî woz in Amerika, hî hæd sîn dhi Indyanz smowk, and bifô'ar long hî akwaiad dha hæbit himsêlf. Hî bikéym ikstrí'mli fond ov smowking, and fríkwantli indœljð in dha præktis.

When hî ritóend tu Ingkland, hî woz siting bai dha faiar wœn dey, and bigæ'n tu smowk. In dha midl' ov hiz smowking, dha dôar owpn'd, and in keym hiz mæn-soevant. Nau dhis mæn hæd nevar in hiz laif sîn eni wœn smowk, and did not now dhat dhêar woz soech a plānt æz tabæko'. Sow when hî sô dha smowk kœming from hiz mǽstaz mauth, hî thôt dhat hî woz on faiar! Hî kraïd aut in alâm, ræn tu fech a bœkit ov wôtar tu put dha faiar aut: and Soer Woltar woz delyûjd bifô'ar hî hæd taim tu ikspléyn whot hî woz riali dûing.

Bœt veri sîn dhi owld soevant got yûst tu sîing pípl' widh smowk kœming aut ov dhêar maudhz; and ôl dha yœng nowbl'z ov dha kôt bigæ'n tu smowk bikóz Soer Woltar did sow.

Æt foest pípl' did not laik dha pateyto' æt ôl; nowbadi wud ít it. Yet Soer Woltar towld dhem hau yûsful ít wud bi. Dha pateyto', hî sed, kud bi meyd tu grow in Ingkland. Hî towld dhem dhat, when dha kôn-hâvist feyld—which ít ôfn' yûst tu dû—pípl' nîd not stâv if dhey hæd plenti ov pateyto'z.

Kwîn Ilízabath, hû woz a veri klevar wuman, lisn'd tu whot Soer Woltar sed, and hæd pateyto'z soevd œp æt hoer own

teybl'. Dhêar dha grænd pîpl' hû daind widh hoer mæjisti woer o'blaijd ¹ tu it dhem. Bœt dhey spred a ripô't dhat dha pateyto' woz poizn'as, bikóz it bilóngz tu dha seym ôdar æz dha dedli naitsheyd and meni œdhar poizn'as plânts. Sow in spait ov ôl dhat dha Kwin kud dû, now wœn wud it pateyto'z, and dhey woer left fôr dha pigz.

Dha pîpl' did not faind aut dhêar mistéyk til meni yoez ² âftawadz. Dha pûar pateyto' woz dispáizd and fôrgótn' ³ til dha reyn ov dha French ⁴ King Lúis XVI., when dhêar livd a Frenchman hû hæd meyd a stœdi ov growing plânts fôr fûd. Hî felt shûar dhat hî kud meyk dha pateyto' a greyt blesing tu dha kœntri; and hî bigæ'n æt wœns tu trai.

Âftar a greyt dil ov trœbl' hî saksîdid. Pîpl' lâft æt him æt foest, and wud not teyk eni nowtis ov whot hî sed. Bœt hî went on growing dha pateyto' til hî brôt it tu poefekshan. ⁵ Ævn' dhen now wœn wud hæv itn' it, if its pát hæd not bîn teykn' bai dha king. Hî hæd lâj písiz ov graund plântid widh pateyto'z, and went about widh dha flauar ov dha pateyto in hiz bœtn'-howl.

Now wœn dêad tu lâf æt dha king, and when hî sed dhat pateyto'z woer tu bî itn', pîpl' bigæ'n tu faind aut hau gud and howlsam dhey woer. Bai digri'z dha pateyto' woz môar and môar laikt; and nau dhêar iz hâdli eni vejitabl' dhat iz môar haili istí'md.

A BOIZ ADVENCHAZ AMCENG DHA SÎ-KEYVZ.

A Teyl of dha Kromati Kowst.

From *Mai Skûlz and Skûlmaastaz*, dhi ôto'baiógrafi ov Hyû Milar, dha selibretyd jîólajist, hû woz twelv yoez ⁶ owld when hî hæd dhis streynj advenchar.

It woz on a plezant spring môniaing dhat, widh mai litl' kyûarias frend bisáid mî, ai stud on dha bích opazit dhi istan

Alternative forms:—¹ ablaijd. ² yíaz. ³ fagotn'. ⁴ Frensh.
⁵ pafekshan. ⁶ yíaz.

promantari, dhat widh its stoen grænítik wól, bâz ækses fôr ten deyz aut ov evri fôtín¹ tu dha wændaz ov dha Dûkot; and sô it streching pro'vowkingli aut intu dha grîn wôtar. It woz hâd tu bi disapóintid, and dha keyvz sow nîar. Dha taid woz a low nîp, and if wî wontid a pæsij drai-shod, it bihû'vd œs tu weyt fôr æt list a wik; boet nîdhar² ov œs cendastúd dha filósafi ov nîp-taidz æt dhæt piari'ad. Ai woz kwait shûar ai hæd got raund æt low wôtar widh mai cengkl'z not a greyt meni deyz bifó'ar, and wî bowth infóed dhat if wî boet saksídid in geting raund nau, it wud bi kwait a plezhar tu weyt amœng dha keyvz insáid, centíl³ soech taim æz dha fól ov dha taid shud ley bêar a pæsij fôr aur ritóen.

A næro' and browkn' shelf rœnz along dha promantari, on which, bai dhi assistans ov dha neykid fit, it iz jœst posibl' tu kríp. Wî saksídid in skræmbling œp tu it, and dhen, króling œpwadz on ôl fôz—dha presipis, æz wî pro'sídid, bitling môar and môar fômídadl' from abœv, and dha wôtar bikœ'ming grînar and dípar bilów—wî rícht dhi autar point ov dha promantari; and dhen, dœbling dha keyp on a stil næro'ing mâjin—dha wôtar, bai a rivóes proses, bikœ'ming shælo'ar and less grîn aez wî advânst inwads—wî faund dha lej toemineyting jœst whêar, áftar kliaring dha sí, it owvahœ'ng dha grævl'i bích æt an eliveyshan ov nîali ten fit.

Adaun wî bowth dropt, praud ov aur sakeses—œp splæsht dha rætling grævl' æz wî fel, and fôr æt list dha howl kæming wik, dhow wî woer œnawê'ar ov dhi íkstént ov auar gud-lœk æt dha taim, dha mâvl'z ov dha Dûkot Keyv mait bi rigá'did æz sowlli and iksklú'sivli auar own. Fôr wœn shôt sevn' deyz, tu boro' emfasis from dha freyziólaji ov Kâláil, “dhey woer auar own and now œdhar mænz.”

Dha foest ten auaz woer auaz ov shîar injóimant. Dha lâjar keyv prûvd a main of mâvl'z; and wî faund a greyt díl adishanal tu wœndar æt on dha slowps biní'th dha presipisiz, and

Alternative forms:—¹ fô'tîn.

² naidhar.

³ œ'ntil.

along dha pîs ov roki sî-bîch in frœnt. Wî saksîdid in dis-
kœ'varing¹ fôr ausélvz bai krîping, dwôf-bushiz dhat towld ov
dha blaiting influ'ansiz ov dha sî-sprey, dha peyl yelo' hœnisœkl',
dhat wî hæd nevar sîn bifóar seyv in gadn'z and shrœbariz, and
on a dîpli-sheydid slowp dhat lind agenst² wœn ov dha stîpar
presipisiz, wî ditéktid dha swît-sentid wudrœf ov dha flauar-
plot and pâté'ar widh its delikit whait flauaz and priti livz, dhat
bikœ'm dha môar owdarífaras dha môar dheý âr krœsht.
Dhêar tû, im'jítli in dhi owpning ov dha dîpar keyv, whêar a
smôl strîm keym pætarîng in ditæ'cht drops from dhi owvar-
bitling presipis abœv, laik dha foest drops ov a hevi thœendar-
shauar, wî faund dha hot, bitar skœvi-grâs, which dha greyt
Kæptin Kuk yûzd in hiz voyijiz; abœv ôl, dhêar woer dha
keyvz, widh dhêar pijanz,³ whait, vœarigeytid, and blû, and dhêar
mistî'ari'as and glûmi debths,⁴ in which plânts hâdn'd intu
stown, and wôtar bikéym mábl'.

In a shôt taim wî hæd browkn' ôf widh auar hæmaz howl
pokit fulz ov stælaktaits and petrifaïd mos. Dhêar woer litl'
pûlz æt dha said ov dha keyv, whêar wî kud sî dha week ov
konjileyshan gowing on, æz æt dha kamensmant ov an Októwbar
frôst, when dha kowld nôth wind bœt bêali rœff'z dha soefis ov
sœm mauntin lokan ôr sloegish mûaland strîm, and showz dha
nyûli-fômd nídl'z ov ais glisning from dha shôz intu dha wôtar.
Sow ræpid woz dha kôs ov depazishan, dhat dhêar woer keysiz
in which dha saidz ov dha holo'z sîmd growing ôlmowst in
prapôshan æz dha wôtar rowz in dhem; dha springz liping
owvar, dipózitid dhêar mainyû't kristalz on dhi ejiz, and dha
rezavwôz dîpn'd and bikéym môar kapeyshas æz dhêar maundz
woer bilt œp bai dhis kyûarias meysanri.

Dha long teliskópic prospikt⁵ ov dha spâkling sî, æz vyûd
from dhi inar ikstremiti ov dha kævan, whail ôl araund woz
dâk æz midnait—dha sœdn' glîm ov dha sî-gœl, sîn fôr a
mowmant from dha risés, æz it flitid pâst in dha scenshain—

Alternative forms :—¹ diskœ'vring.

² ageynst.

³ pijinz.

⁴ depths.

⁵ prospekt.

dha blæk hiving boelk ov dha græmpas, æz it thrû cep its slendar jets ov sprej, and dhen, toening daunwadz, displéyd its glosi bæk and vâst ængyular fin; ivn' dha pijanz, æz dhey shot whizing bai, wœn mowmant skêas vizibl' in dha glûm, dha nekst reydyant in dha lait—ôl akwaiad a nyû intarist from dha pikyûliæriti ov dha *seting* in which wî sô dhem. Dhey fômd a stariz ov sœn-gilt vinyêts, freymd in jet; and it woz long êar wî taiad ov sîng and admaïaring in dhem mœch ov dha streynj and dha byûtiful.

It did sîm rådhar ominas, hauévar, and pahæps sœmwhot syûpanæ'charal tu bût, dhat abaut an auar âftar nûn, dha taid, whail yet dhêar woz a ful fædham ov wôtar biní'th dha brau ov dha promantari, sîst tu fôl, and dhen, âftar a kwôtar ov an auaz speys, bigæ'n ækchwali tu krip œpwadz on dha bîch. Boet jœest howping dhat dhêar mait bî sœm mistéyk in dha mætar, which dhi ivning taid wud skêas feyl tu rektifai, wî kantinyud tu amyûz auasélvz, and tu howp on.

Auar âftar auar pâst, length'ning æz dha shædo'z lengthand, and yet dha taid stil rowz. Dha sœn hæd scengk biháind dha presipisiz, and ôl woz glûm along dhêar beysiz, and dœbl' glûm in dhêar keyvz; boet dhêar rœgid brauz stil kôt dha red glêar ov ivning. Dha floesh rowz haiar and haiar, cheyst bai dha shædo'z: and dhen, âftar linggaring fôr a mowmant on dhêar krests ov hœnisœekl' and jûnipar, pâst away, and dha howl bikéym sombar and grey. Dha sî-goel flæpt œpwadz from whêar hî hæd flowtid on dha ripl', and haid him slowli away tu hiz loj in hiz dîp-sî stæk; dha dœski kômarant flitid pâst, widh hevi'ar and môar frikwant strowk, tu hiz whaitn'd shelf on dha presipis; dha pijanz keym whizing daunwadz from dhi œplandz and dhi opazit lænd, and disapí'ad amid dha glûm ov dhêar keyvz; evri krîchar dhat hæd wingz meyd yûs ov dhem in spíding howmwadz, boet nîdhar¹ mai kampænyan nôr maisélf² hæd eni, and dhêar woz now posibiliti ov geting howm widháut dhem.

Wî meyd desparit efats tu skeyl dha presipisiz, and on tû sevaral ¹akeyzhanz saksidid in rîching midwey shelvz amœng dha krægz, whêar dha perigrin-folkan and dha reyv'n bild; boet dhow wî hæd klaimd wel anœf ²tu rendar auar ritœen a mætar ov bêar posibiliti, dhêar woz now posibiliti whotévar ov geting fâdhar œp—dha klifs hæd nevar bin skeyld, and dhey woer not destind tu bî skeyld nau. And sow æz dha twailait dipn'd, and dha priké'ri'as futing bikéym evri mowmant môar dauful and priké'ri'as, wî hæd jœest tu giv œp in dispê'ar.

“Wudn't kêar fôr misêlf,” ³sed dha pûar litl' felo', mai kampænyan, boesting intu tîaz, “if it woer not fôr mai ⁴mœdhar; boet whot wil mai ⁴mœdhar sey?” “Wudn't kêar nidhar,” sed ai, widh a hevi hât; “boet it s jœest bækwôtar, and wî l ⁵get aut æt twelv.” Wî ritri'tid tagedhar intu wœn ov dha shælo'ar and draiar keyvz, and kliaring a litl' spot ov its roef stownz, and dhen growping along dha roks fôr dha drai grâs, dhat in dha spring sîzan hængz from dhem in widhad tœfts, wî fômd fôr auasêlvz a mowst œnkœ'mfatabl' bed, and ley daun in wœn anœdhaz ânz.

Fôr dha lâst fyû auaz mauntinas pailz ov klaudz hæd bin raizing, dâk and stômi in dha sî-mauth, and dhey hæd flêad pôténtasli in dha seting sœn, and hæd wôn, widh dha diklâin ov ivning, ôlmowst evri mitiôrik tint ov ænggar, from faiari red tu a sombar thœndaras braun, and from sombar braun tu dowlful blæk, and wî kud nau, æt list, hîar whot dhey pô-téndid, dhow wî kud now longgar sî. Dha raizing wind bigæ'n tu haul mônfuli amid dha klifs, and dha sî, hidhatu sow sailant, tu bît hevili agenst ⁶dha shôar, and tu bûm, laik distrés goenz, from dha risésiz ov dha tû dip-sî keyvz. Wî kud hîar, tû, dha bîting reyn, nau hevi'ar, nau laitâr, æz dha goests sweld ôr sængk; and dhi intamítant pætar ov dha strîmlit owvar dha dipar keyv, nau draiving agenst ⁶dha pre-sipisiz, nau disêding hevili on dha stownz.

Alternative forms :—¹several.

²inœ'f.

³maisêlf.

⁴mi.

⁵wil.

⁶ageynst.

Tuwô'dz ¹ midnait dha skai kliad, and dha wind fel, and dha mûn in hoer lâst kwôtar rowz red æz a mas ov hitid aian aut ov dha sí. Wî krept daun in dhi cœnsóetin lait, owvâr dha roef slipari krægz, tu æsatéyn whedhar dha taid hæd not fôln' safishantli fâr tu yîld cœs a pæsij, boet wî faund dha weyvz cheyfung amœng dha roks, jœest whêar dha taid-lain hæd restid twelv auaz bifô'ar, and a ful fædham ov sí inklâ'sping dha beys ov dha promantari.

A glimaring aidî'a ov dha rîal neychar ov auar sityueyshan æt length krôst mai maind. It woz not imprízamant fôr a taid tu which wî hæd kansaind auasélvz; it woz imprízanmant fôr a wîk. Dhêar woz litl' kœmfat in dha thôt, araizing, æz it did, amid dha chilz and teraz ov a driari midnait, and ai lukt wistfuli on dha sí æz auar ownli pâth ov iskéyp. Dhêar woz a vesl' krôsing dha weyk ov dha mûn æt dha taim, skêas hâf a mail from dha shôar, and asistid bai mai kampænyan, ai bigæ'n tu shaut æt dha top ov mai længz, in dha howp ov bîng hoed bai dha seylaz. Wî sô hoer dim bœlk fôling slowli athwôt dha red glitaring belt ov lait dhat hæd rendad hoer vizibl', and dhen disapî'aring in dha moeki blæknis; and jœest æz wî lôst sait ov hoer fôr evar, wî kud hîar an indistingkt saund mingling widh dha dæsh ov dha weyvz—dha shaut in riplái ov dha stâtl'd helmzman.

Dha vesl', æz wî aaftawadz loent, woz a lâj stown-laitar, dîpli leydn', and œnfóenisht widh a bowt; nôr woer hoer krû æt ôl shûar dhat it wud hæv bîn seyf tu atend tu dha midnait vois from amid dha roks, îvn' hæd dhey dha mînz ov kamyûnikeyshan widh dha shôar. Wî weytid on and on, hauévar, nau shauting bai toenz, and nau shauting tagedhar, boet dhêar woz now sekand riplái; and æt length lûzing howp, wî growpt auar wey bæk tu auar kœmfatlis bed, jœest æz dha taid hæd agen ² toend on dha bich, and dha weyvz bigæ'n tu rowl œpwardz, haiar and haiar æt evri dæsh.

Æz dha mûn rowz and braitn'd, ai hæd saksîdid in dropping

æz saundli aslip æz mai kampænyan, when wî woer bowth arauzd bai a laud shaut. Wî stâtid œp, and agen krept daun-wadz amœng dha krægʒ tu dha shôar, and æz wî richt dha sî, dha shaut woz ripi'tid. It woz thæt ov æt list a dœzn hâsh voisiz yûnâitid. Dhêar woz a brîf pôz, folo'd bai anœdhar shaut, and dhen tû bowts, strongli mænd, shot raund dha westan promantari, and shautid yet ageyn.

Dha howl taun hæd bin alâmd bai dhi intélijans dhat tû litl' boiz hæd strægl'd away in dha môning tu dha roks ov dha sædhan Syûtôr, and hæd not faund dhêar wey bæk. Dha presipisiz hæd bin a sîn ov fraitful æksidants from taim imimô'ri'al, and it wœz æt wœns infœd dhat wœn œdhar sæd æksidant hæd bin ædid tu dha nœmbar. Trû, dhêar woer keysiz rimémbad ov pipl' hæving bin taid-baund in dha Dûkot keyvz, and not mœch woes in konsikwans, boet æz dha keyvz woer inæksésibl' ðvn' dyûaring nîps, wî kud not, it woz sed, posibli bî in dhem; ænd dha sowl riméyning graund ov howp woz, dhat æz hæd hæpn'd wœns bifô'r, ownli wœn ov da tû hæd bin kild, and that dhi soeváivar woz linggaring amœng dha roks, afreyd tu kœm howm. And in dhis bil'f, when dha mûn rowz, and dha soef fel, dha tû bowts hæd bin fitid aut.

It woz leyt in dha môning êar wî richt Kromati, boet a kraud on dha bîch aweytid auar araivl'; and dhêar woer angshas-luking laits glânsing in dha windo'z, thik and mæni-fowld; ney, sæch woz dhi intarist ilísitid, dhat sœm inô'masli bæd voes, in which dha raitar diskraíbd dhi insidant a fyû deyz áftar, bikéym poppyular anœf¹ tu bî hændid abaut in mænyuskript, and red æt tî-pâtiz bai dhi eyli't ov dha tun.

DHA DISKANTENTID PENDYULAM.

An owld klok dhat hæd stud fôr fifti yoez² in a fâmaz kichin, widháut giving its ownar eni kôz ov kampleynt, oeli wœn sœmaz môning, bifô'ar dha fæmili woz stoering, sædn'li stopt. Apon dhis dha daial-pleyt (if wî mey kredit dha feybl') cheynjd

kauntinans widh alâm, dha hændz meyd an iniféktywal¹ efat tu kantinyu dhêar kôs, dha whilz riméynd mowshanlis widh sapraiz, dha weyts hoeng spíchlís, ích membar felt dispówzd tu ley dha bleyrn on dhi œdhaz.

Æt length dha daial instityûtíd a fômál inkwáiari intu dha kôz ov dha stop, when hændz, whilz, weyts, widh wœn vois, pro'testíd dhêar ino'sans; ² boet nau a feynt tik woz hoed bilów from dha pendyulam, hû dhœs spowk: "Ai kanfes maisélf³ tu bî dha sowl kôz ov dha prézant stopij, and ai æm wiling, fôr dha jenaral sætisfækshan, tu asain mai rizn'z. Dha trûth iz, dhat ai æm taiad ov tiking."

Apon hîaring dhis, dhi owld klok bikéym sow inréyjd, dhat it woz on dha veri point ov *straiking*. "Leyzi waiar!" ikskléymd dha daial-pleyt. "Æz tu dhæt," ripláid dha pendyulam, "it iz vástli ízi fôr yû, Mistris Daial, hû hæv ôlwiz, æz evribodi nowz, set yôself œp abœv mî—it iz vástli ízi fôr yû, ai sey, tu akyûz œdhar pípl' ov leyzinis—yû, hû hæv hæd nœthing tu dû ôl dha deyz ov yôr laif boet tu stêar pípl' in dha feys, and tu amyûz yôself widh woching ôl dhat gowz on in dha kichin! Think, ai bisí'ch yû, hau yû wud laik tu bî shœt œp fôr laif in dhis dák klozit, and wæg bækwadz and fôwadz, yoer⁴ áftar yoer,⁴ æz ai dû."

"Whai," sed dha daial, "iz dhêar not a windo' in yôr haus on poepas fôr yû tu luk thrû?" "Fôr ôl dhæt," rízyú'md dha pendyulam, "ôldhów dhêar iz a windo', ai dêar not stop, ívn' fôr an instant, tu luk aut. Bisáidz, ai æm ríali taiad ov mai wey ov laif; and, if yû plíz, ai l⁵ tel yû hau ai tuk dhis disgœ'st æt mai implóimant. Dhis mônia, ai hæpn'd tu bî kælkýuleyting hau meni taimz ai shud hæv tu tik in dha kôs ownli ov dha nekst fôar-and-twenti auaz—pahæps sœm ov yû abœv dhêar kæn giv mî dhi igzæ'kt sœm." Dha minit hænd, bíing kwik æt figaz, instantli ripláid, "Eyti-siks thauzand fôar hoendrad taimz."

Alternative forms:—¹ inifékchwal.

(⁴ yiar.—Ed.)

² inasn's.

⁵ wil.

³ misélf.

“Igzae’kli sow,” ripláid dha pendyulam; “wel, ai apíl tu yû ôl, if dha veri thôt ov dhis woz not anœf¹ tu fatig wœn; and when ai bigæ’n tu mœltiplai dha strowks ov wœn dey bai dhowz ov mœnthš and yoez,² ríali it iz now wœndar if ai felt diskœ’rijd æt dha prospikt:³ sow áftar a greyt díl ov rîzn’ing and heziteyshan, thingks ai tu maiself—ai l⁴ stop!”

Dha daial kud skêasli kíp its kauntinans dyûaring dhis haræng; boet rîzyû’ming its græviti, dhœs ripláid: “Díar Mistar Pendyulam, ai æm ríali astonisht dhat sœch a yûsful indœ’stri’as poesn’ æz yôsélf shud hæv bín owvakœ’m bai dhis sajeschan. It iz trú, yû hæv dœn a greyt díl ov woek in yôr taim; sow hæv wí ôl, and ár laikli tu dû, and dhow dhis mey fatig œs tu think ov, dha kweschan iz, wil it fatig œs tu dû? Wud yû nau dû mî dha feyvar tu giv about háf-a-dœzn’ strowks tu ilastreyt mai ágyumant?” Dha pendyulam kampláid, and tikt siks taimz at its yûzhwal peys.

“Nau,” rîzyû’md dha daial, “woz dhæt igzoe’shan fatiging tu yû?” “Not in dha list,” ripláid dha pendyulam, “it iz not ov siks strowks dhat ai kampleyn, nôr ov siksti, boet ov milyanz.” “Veri gud,” ripláid dha daial; “boet rekalékt, dhat ôldhów yu mey *think* ov a milyan strowks in an instant, yû ár rikwáiad tu eksikyût boet wœn; and dhat hauévar ôfn’ yû mey híará’ftar hæv tu swing, a mowmant wil ôlwiz bî givn’ yû tu swing in.”

“Dhæt kansidareyshan stægaz mî, ai kanfes,” sed dha pendyulam.

“Dhen ai howp,” ædid dha daial-pleyt, “wí shæl ôl imí’jitli ritóen tu auar dyûti, fôr dha meydz wil lai in bed til nûn if wí stænd aidling dhœs.”

Apon dhis, dha weyts, hú hæd nevar bín akyûzd ov *lait* kondœkt, yûzd ôl dhêar influ’ans in œjing him tu pro’síd; when, æz widh wœn kansent, dha whílz bigæ’n tu toen, dha hændz bigæ’n tu mûv, dha pendyulam bigæ’n tu swing, and tu its kredit, tikt æz laud æz evar; whail a bîm ov dha raizing

sœn, dhat strîmd thrû a howl in dha kichin shoetar, shaining ful apon dha daial-pleyt, meyd it braitn' œp æz if noething hæd bîn dha mætar.

When dha fâmar keym daun tu brekfast, hî dîklê'ad, apon lûking æt dha klok, dhat hiz woch hæd geynd hâf an auar in dha nait.

—*Jane Taylor.*

DHA LITL' DRÆMAR-BOI.

Wœn kowld Disémbar môning, abaut dha bigíning ov dhis senchari, a French âmi woz krôsing dhi Ælps. Dha men lukt thin and hevi-aid from wont ov fûd and slîp; and dha pûar hôsiz dhat woer dræging dha hevi gœnz stœmbl'd æt ôlmowst¹ evri step.

Bœt dhêar woz wœn in dhæt âmi hû sîmd tu injói dha rœf mâching, and hû trœmpt along thrû dha dip snow and kowld grey mist, æz merili æz if hî woer gowing tu a piknik. Hî woz a litl' drœmar-boi, ten yoez² owld, hûwz fresh, rowzi feys lukt veri brait and priti amœng dha grim, skâd feysiz ov dhi owld sowljaz. When dha kœting wind whoeld a shauar ov snow in hiz feys, hî dæsht it away widh a laaf, and awowk dhi eko'z widh dha laiqli rætl' ov hiz drœm, til it sîmd dhat dha hyûj blæk roks araund woer ôl ringing in kôras.

“Brâvow, litl' drœmar!” kraid a tôl mæn in a shæbi grey klowk. Dhis ofisar woz mâching æt dha hed ov dha lain widh a long powl in hiz hænd, which hî strœk intu dha snow evri nau and then, tu sî hau dip it woz. “Brâvow, Pyêr, mai boi! Widh sœch myûzik æz dhæt, wœn kud mâch ôl dha wey tu Mosko'!”

Dha boi smaild, and reyzd hiz hænd tu hiz kæp in salyût; fôr dhis rœf-lûking mæn woz now œdhar dhæn dha jenaral him-sêlf—“Faiting Mækdónald,” æz hî woz kôld—wœn ov dha breyvist sowljaz in Frâns, ov hûm hiz men yûst tu sey dhat wœn sait ov hiz feys in bæt'l' woz woeth a howl rejimant.

Jœest dhen a streynj, œnóethli saund woz hoed fâr away œp

dha greyt whait mauntin-said. Evri mowmant it grû laudar and hâshar, til æt length it sweld intu a dîp, høs ròar. “On yôr feysiz, lædz!” shautid dha jenaral. “An ævalânsh iz kœming.”

Bifô'ar hiz men hæd taim tu o'bey, dha rûin woz on dhem. Daun thoendad dha triméndas mæs ov snow, swîping laik a wôtafôl along dha næro' lej-pâth; and, kræshing along widh it, keym hîps ov stownz and grævl' and lûs œth, and œprû'tid bushiz, and greyt bloks ov ais. Fôr a mowmant ôl woz dâk æz nait; and when dhi ævalânsh hæd pâst meni ov dha breyv felo'z hû hæd bîn stænding on dha pâth woer nowwhear tu bî sîn. Dhey hæd bîn kærîd owvar dha presipis, and woer idhar¹ kild ôr berid alaiv in dha snow.

When dhêar woz a châns tu luk araund, wœn krai arowz from nîali evri mauth: “Whêar iz auar drœmar? Whêar iz auar litl' drœmar-boi?”

Ôl æt wœns, fâr bilôw dhem, aut ov dha dâk, œennówn gœlf dhat ley bitwí'n dhowz frauning roks, arowz dha feynt rowl ov a drœm, bîting dha châj! Dha sowljaz stâtid, and bent îgali fôwad tu lisn'. Dhen went œp a shaut dhat shuk thi êar! “Hî iz alaiv, kœmridz! Aur Pyêr iz alaiv, âftar ôl! Hî iz bîting hiz drœm stil, laik a breyv læd! Hî wontid tu hæv dhi owld myûzik tu dha veri lâst! Bœt wî mœst seyv him, lædz, ôr hî l² frîz tu deth daun dhêar. Hî mœst bî seyvd!”

“Hî shæl bî!” browk in a dîp vois; and dha jenaral himsêlf woz sîn stænding on dha bringk ov dha presipis, throwing ôf hiz klowk.

“Now, now, jenaral!” kraid dha grenadi'az widh wœn vois; “yû mœst not rœn sœch a risk æz dhæt. Let wœn ov œs gow instéd; yôr laif iz woeth môar dhæn ôl ov auaz put tagedhar!”

“Mai sowljaz âr mai childran,” ânsad Mækdónald kwaiatli, “and now fâdhar grœjiz hiz own laif tu seyv hiz sœn. Kwik nau, boiz! Kâst lûs dha dræg-rowp ov dhæt kœnan, lûp it œendar mai âmz, and let mî daun.”

Dha sowljaz o'beyd in sailans; and dha nekst mowmant dhêar breyv, tendar-hâtîd jenaral woz swinging in mid-êar, daun, daun, til hî vânisht intu dha kowld, blæk debth¹ bilôw. Mækdónald lændid seyfli æt dha fut ov dha presipis, and lukt ængshasli araund in sœch ov Pyêr; boet dha bîting ov dha drœm hæd sist, and, in dhæt ôful sailans, dhêar woz nœthing tu gaid dha breyv jenaral.

“Pyêr!” hî shautid, æz laudli æz hî kud, “whêar âr yû, mai boi?”

“Hîar, jenaral!” ânsad a wîk vois.

And, shûar anœf,² dhêar woz dha litl' felo', hâf berid in a hyûj maund ov sôft³ snow. Mækdónald went tuwôdz⁴ him at wœns, and ôldhów hî sængk weyst-dîp æt evri step, æt lâst rîcht dha spot.

“Ôl rait nau, mai breyv boi!” sed dha jenaral. Têaring ôf hiz sæsh, and noting wœn end ov it tu dha rowp, hî baund Pyêr and himsêlf foemli tagedhar widh dhi œdhar end, and dhen geyv dha signal tu drô œp.

When dha tû keym swinging œp wœns môar intu dha dey-lait, and dha sowljaz sô dhêar pet stil alaiv and œnhóet, chîar apon chîar ræng aut, rowling fâr bæk along dha lain, til dha veri mauntinz dhamselvz⁵ sîmd tu rijóis.

“Wî v⁶ bîn œendar fair and œendar snow tagedhar,” sed Mækdónald, cheyfung dha boiz kowld hændz tendali, “and nœthing shæl pát œs âftar dhis, sow long æz wî bowth liv.”

And dha jenaral kept hiz wœd. Yoez⁷ leytar, when dha greyt wôz woer ôl owvar, dhêar mait hæv bîn sîn, wôking in dha gâdn' ov a kwaiat kœntri haus in dha sauth ov Frâns, a stûping whait-hêad owld mæn, hû woz now œdhar dhæn dha feymas Mâshal Mækdónald; and dha tól, sowljar-laik felo' apon hûz âm hî lînd fôr sapôt hæd wœns bîn litl' Pyêr dha drœmar.

*Alternative forms:—*¹ depth. ² inœf. ³ soft. ⁴ tôdz.

⁵ dhemsêlvz. ⁶ hæv. ⁷ yîaz.

DHA JAUF.

From Pælgreyvz Areybya.

A brôd dip væli, diséning lej áftar lej til its inamowst debths¹ ár hidn' from sait amid fâr-ríching shelvz ov redish rok, bilów evriwhêar stœdid widh tœfts ov pâm growvz and klœstaring frût-tríz in dâk-grín pæchiz daun tu dha fadhíst end ov its waíndingz; a lâj braun mæs ov irégyular meysanri krauning a sentral hil; biyónd a tól and solitari tauar owvalúking dhi opazit bængk ov dha holo', and fádhar daun smól raund tœrits and flæt haus-tops hâf berid amid dha gâdn' fowlyij, dha howl plœnjd in a poepandíkyular floed ov lait and hît; sœch woz dha foest æspíkt ov dha Jauf æz wí nau aproweht it from dha west. It woz a lœvli sîn, and sîmd yet môar sow tu auar aiz, wíari ov dha long dezo'leyshan thrú which wí hæd, widh hâdli an iksepshan, joenid dey áftar dey sins auar lâst fêarwel glimps ov Geyza and Pælistain œp tu dha foest entrans on inhæ'bitid Areybya. "Laik dha Pæradais ov itoeniti, noen kæn entar it til áftar hæving prívyasli pâst owvar hel-brij," sez an Ærab powit, diskraíbing sœm similar low-kælití in Æljí'ari'an lændz.

Ríæ'nimeytid bai dha vyû, wí pusht on auar jeydid bists, and wœr ôlrédi diséning dha foest krægi slowps ov dha væli, when tû hôsman, wel drest and fuli ámd áftar dha fæshan ov dhíz pâts, keym œp tuwôd² œs from dha taun, and æt woens salyûtíd œs widh a laud and hâti "Màrhàbà,* ôr "Welkam"; and widháut fádhar pefas dhey ædid, "Alait and ít," giving dhemsélvz³ dhi igzâ'mpl, ov dha fômar bai diséning briskli from dhêar lait limd hôsiz, and œntáíing a lâj ledhar bæg ful ov eksalant deyts, and a wôtar-skin, fild from dha rœning spring; dhen spréding aut dhiz mowst opatyûn rífréshnants on dha rok, and æding: "Wí woer shúar dhat yû mœst bí hœnggri and thœsti, sow wí hæv kœm redi pro'vaidid," dhey inváitíd œs woens môar tu sit daun and bigín.

* ð represents a short vowel corresponding with á; see § 162.

Alternative forms :—¹ depths.

² tôd.

³ dhamselzv.

DHA SO'SAIITI OV BUKS.

Yu wil admit, dautlis, dhat akôding tu dha sinseriti ov auar dizáiar dhat auar frendz mey bí trû, and auar kampænyanz waiz, and in pro'pôshan¹ tu dhi oenistnis and diskreshan widh which wî chûz bowth, wil bí dha jenaral² chânsiz ov auar hæpinis and yûsf'nis.

Boet grânting dhat wî hæd bowth dha wil and dha sens tu chûz auar frendz wel, hau fyû ov æs hæv dha pauar! ôr, æt list, hau limitid, fôr mowst, iz dha sfîar ov chois! Niali ôl auar asowshieyshanz âr ditóemind bai châns ôr nisesiti, and ristriktid widhín a næro' soekl'. Wî kænot now hûm wî wud, and dhowz hûm wî now wî kænot hæv æt auar said when wî mowst nîd dhem. Ôl dha haiar soekl'z ov hyûman intélíjans âr, tu dhowz biní'th, ownli mowmantarili and pâshali owpn'. Wî mey, bai gud fôchan, abteyn a glimps ov a greyt powit, and hîar dha saund ov hiz vois; ôr put a kweschan tu a mæn ov saians, and bí ânsad gud-yûmadli.

Wî mey intrû'd ten minits tôk on a kæbinit ministar, ânsad probabli widh woedz woes dhæen sailans, biing diséptiv; ôr snæch, wœns ôr twais in auar laivz, dha priviliij ov throwing a bukey in dha pâth ov a prinsés,³ ôr aresting dha kaind glâns ov a kwîn. And yet dhîz mowmantari chânsiz wî kœvit, and spend auar yoez,⁴ and pæshanz, and pauaz in poesyû't ov litl' môar dhæen dhîz, whail mîntaim dhêar iz a so'saiiti kantinywali owpn' tu æs ov pípl hû wil tôk tu æs æz long æz wî laik, whotévar auar rængk ôr okyupeyshanz—tôk tu æs in dha best woedz dhey kæn chûz and ov dha things nîarist dhêar hâts. And dhis so'saiiti, bikóz it iz sow nyûmaras and sow jentl'; and kæn bí kept weyting raund æs ôl dey long—kingz and steyts-man linggaring peyshantli, not tu grânt ôdyans, boet tu geyn it—in dhowz pleyntli fœnisht and næro' ænti-rûmz, auar bukkeys-shelvz, wî mey now akaunt ov dhæt kœmpani, pahæps nevar lisn' tu a woed dhey wud sey ôl dey long.

—*Ruskin*: "*Sesame and Lillies*".

Alternative forms:—¹ prapôshan. ² jenral. ³ prinses. ⁴ yîaz.

POWITRI.

DHA STRÎT OV BAI-AND-BAI.

Ow shæn dha spot, mai yûthful frendz, ai oej yû tu biwê'ar !
Bigáiling iz dha plezn't wey, and sôftli ¹ brîdhz dhi êar ;
Yet nœn hæv evar pâst tu sinz inówbling, greyt and hai,
Hû wœns bigæ'n tu linggar in dha strît ov Bai-and-bai.

Hau vêrid âr dhi imijiz araizing tu mai sait,
Ov dhowz hû wisht tu shœn dha rong, hû lævd and praizd dha
rait,
Yet from dha silkn' bondz ov slowth dhey veynli strowv tu flai,
Which held dhem jentli prizn'd in dha strît ov Bai-and-bai.

"Mai projikts thraiv," dha moechant sed ; "when dœbl'd iz
mai stôar,
Hau frîli shæl mai redi gowld bî shauad amœng dha pûar !"
Vâst grû hiz welth, yet strowv hî not dha mônaz tiar tu drai ;
Hî nevar joenid onwad from dha strît ov Bai-and-bai !

"Fôgîv ² dhai oering brœdhar ; hî hæz wept and sœfad long !"
Ai sed tu wœn ; hû ânsad—"Hî hæth dœn mî grîvas rong ;
Yet wil ai sîk mai brœdhar, and fagiv him êar ai dai."
Alâs ! Deth shôtli faund him in dha strît ov Bai-and-bai !

Dha wîarid woeldling myûziz apon lôt ³ and weystid deyz,
Rizólvd tu toen *hîarâ'ftar* from dhi erar ov hiz weyz,
Tu lift hiz grovling ⁴ thôts from oeth, and fiks dhem on dha
skai ;

Whai dœz hî linggar fondli in dha strît ov Bai-and-bai ?

*Alternative forms :—*¹ softli. ² fagiv. ³ lost. ⁴ grovl'ing.

Dhen shoën dha spot, mai yúthful frendz; woek on whail yet
 yú mey;
 Let not owld eyj ôtéyk¹ yú æz yú slowthf'i diléy,
 Lest yú shud geyz araund yú, and diskœ'var widh a sai,
 Yu hæv richt dha haus ov "Nevar"—bai dha strît ov "Bai-
 and-bai."

—Abdy.

DHA JÆKDÔ OV RÎMZ.

DHA Jækdô² sæt on dha Kâdinalz chêar:
 Bishap and æbat and praiar woer dhêar;
 Meni a mcængk, and meni a fraiar,
 Meni a nait, and meni a skwaiar,
 Widh a greyt meni môar ov lesar digri',—
 In sùth a gudli kœmpañi;
 And dhey soevd dha Lôd Praimit on bendid nî.
 Nevar, ai win, Woz a praudar sîn,
 Red ov in buks, ôr dremt ov in drîmz,
 Dhæn dha Kâdinal Lôd Âchbîshap ov Rîmz!
 In and aut, Thrû dha motli raut,
 Dhæt litl' Jækdô' kept hoping abaut;
 Hîar and dhêar, Laik a dog in a fêar,
 Owvar kœmfits and keyks, And dishiz and pleyts,
 Kaul and kowp, and rochit and pôl,
 Maitar and krowzhar! hî hopt apon ôl!
 Widh sôsi êar, Hî poecht on dha chêar
 Whêar, in steyt, dha greyt Lôd Kâdinal sæt
 In dha greyt Lôd Kâdinalz greyt red hæst;
 And hî piad in dha feys Ov hiz Lôdships Greys,
 Widh a sætisfaid luk, æz if hî wud sey,
 "Wî tû âr dha greytist fowks hîar ta-dey!"

*Alternative forms:—*¹ owvatéyk. ² Jækdô'. *The syllables are both accented, and it depends on the position of the word which should have the chief stress. It is on the second syllable when the word is followed by a pause.*

And dha prîsts widh ô, Æz sœch frîks dheý sô,
Sed, "Dha Devl' mœst bî in dhæt litl' Jækdô'!"

Dha fîst woz owvar, dha bôd woz klîad,
Dha flônz and dha kœstadz hæd ôl disapî'ad,
And siks litl' singing-boiz,—dîar litl' sowlz!
In nais klîn feysiz, and nais whait stowlz,

Keym in ôdar dyû, Tû bai tû,
Mâching dhæt grænd riféktari thrû!
A nais litl' boi held a gowldn' yûar,
Embôst¹ and fîld widh wôtar æz pyûar,
Æz eni dhat flowz bitwî'n Rîmz and Namûar;
Which a nais litl' boi stud redi tu kæch
In a fain gowldn' hænd-beysn' meýd tu mæch.
Tû nais litl' boiz, râdhar môar grown,
Kærid lævn'dar wôtar, and ow da Kalown;
And a nais litl' boi hæd a nais keyk ov sowp,
Woedhi ov woshing dha hændz ov dha Powp.

Wœn litl' boi A næpkin bôar,
Ov dha best whait daiapar, frinjð widh pingk,
And a kâdinalz hæt mákt in "poemanant ingk."

Dha greýt Lôd Kâdinal toenz æt dha sait
Ov dhîz nais litl' boiz drest ôl in whait:

From hiz finggar hî drôz His kôstli² toekwô'z;³
And, not thingking æt ôl abaut litl' Jækdô'z,

Dipózits it streýt Bai dha said ov hiz pleýt,
Whail dha nais litl' boiz on hiz Eminans weýt;
Til, when nowbadi⁴ z drîming ov eni sœch thing,
Dhæt litl' Jækdô' hops ôf widh dha ring!

Dhêar z a krai and a shaut, And a dyûs ov a raut
And nowbadi sîmz tu now whot dhêar⁵ abaut,
Bœt dha mœngks hæv dhêar pokits ôl toend insaid aut;
Dha fraiaz âr nîling And hœnting, and fîling

*Alternative forms:—*¹ imbôst.

² kostli.

³ toekwâ'z.

⁴ nowbodi.

⁵ dheý âr.

Dha kâpit, dha flôar, and dha wôlz, and dha siling.

Dha Kâdinal drû Ôf ich ploem-kœlad shû,
And left his red stockings ikspôwzd tu dha vyû ;

Hî pips and hî fils In dha towz and dha hîlz ;
Dhey toen œp dha dishiz,—dhey toen œp dha pleyts,
Dhey teyk œp dha powkar and powk aut dha greyts,

Dhey toen œp dha rœgz, Dhey igzæ'min dha mœgz :

Bœt now !—now sœch thing ;—Dhey kânt faind *dha ring* !
And dhi Æbat diklê'ad dhat, “ when nowbadi twigd it,
Sœm râskl' ôr œdhar hæd popt in, and prigd it ” !

Dha Kâdinal rowz widh a dignifaidd luk,

Hî kôld fôr hiz kændl', hiz bel, and hiz buk !

In howli ænggar and païas grîf,

Hî solamli koest thæt râskali thîf !

Hî koest him æt bôd, hî koest him in bed ;

From dha sowl ov his fut tu dha kraun ov his ov hiz hed ;

Hî koest him in slîping, dhat evari ¹ nait

Hî shud drîm ov dha devl', ² and weyk in a frait ;

Hî koest him in îting, hî koest him in drinking,

Hî koest him in kôfing, ³ in snîzing, in wingking ;

Hî koest him in siting, in stænding, in laiing,

Hî koest him in wôking, in raiding, in flaiing,

Hî koest him in living, hî koest him in daiing !

Nevar woz hoed sœch a teribl' ⁴ koes !

Bœt whot geyv raiz Tu now litl' sapraiz,
Nowbadi ⁵ sîmd wœn peni dha woes !

Dha dey woz gôn, ⁶ Dha nait keym on,
Dha mœngks and dha fraiaz dhey soecht til dôn ;

When dha sækristn' sô, On krœmpl'd klô,
Kœm limping a pûar litl' leym Jækdô' ;

Now longgar gey, Æz on yestadey ⁷ ;
Hiz fedhaz ôl sîmd tu bî toend dha rong wey,

*Alternative forms :—*¹ evri.

² devil.

³ kofing.

⁴ terabl'.

⁵ nowbodi,

⁶ gon.

⁷ yestadi.

Hiz pinyanz drûpt—hi kud hâdli stænd,—

Hiz hed woz æz bôld æz dha pârn ov yôr hænd ;

Hiz ai sow dim, Sow weystid îch lim,

Dhat, hîdlis ov græmar, dhey ôl kraid, “ *Dhæt s him !—*

Dhæt s dha skæmp dhat hæz døen dhis skændalas thing !

Dhæt s dha thîf dhat hæz got mi ¹ Lôd Kâdinalz Ring ! ”

Dha pûar litl’ Jækdô’, When dha mœngks hî sô,

Fîbli geyv vent tu dha gowst ov a kô ;

And toend hiz bôld hed, æz mœch æz tu sey,

“ Prey bî sow gud æz tu wôk dhis wey ! ”

Slowar and slowar, Hî limpt on bifô’ar,

Til dhey keym tu dha bæk ov dha belfri dôar,

When dha foest thing dhey sô,

Midst dha stiks and dha strô,

Woz dha *ring* in dha nest ov dhæt litl’ Jækdô’ !

Dhen dha Lôd Kâdinal kôld fôr hiz buk,

And ôf dhæt teribl’ koes hî tuk ;

Dha myût ikspreshan ² Soevd in lyû ov kanfeshan, ³

And, bîing dhœs kæpl’d widh ful restityûshan,

Dha Jækdô got plînarî æbso’lyûshan !

When dhowz woedz woer hoed, Dhæt pûar litl’ boed

Woz sow cheynjd in a mowmant, t woz rîali absoed. ⁴

Hî grû slik, and fæt ; In adishan tu dhæt,

A fresh krop ov fedhaz keym thik æz a mæt !

Hiz teyl wægl’d môar Îvn’ dhæn bifô’ar ;

Bæt now longgar it wægd widh an impyudant ⁵ êar,

Now longgar hî poecht on dha Kâdinalz chêar.

Hî hopt nau about Widh a geyt diváut ;

Æt Mætinz, æt Vespaz, hî nevar woz aut ;

And sow fâr from eni môar pilfaring dîdz,

Hî ôlwiz ⁶ sîmd telîng dha konfesaz ⁷ bîdz.

*Alternative forms:—*¹ mai. ² ekspreshan. ³ konfeshan. ⁴ æbsóed.

⁵ impidant. ⁶ ôlweyz. ⁷ kanfesaz, *when properly accented on the*

second syllable, but the rhythm requires us here to shift the accent to the first syllable (this being the usual pronunciation a century ago.—ED.).

If eni wœn laid, ôr if eni wœn swôar,
 Ôr sloembad in prêar-taim and hæpn'd tu snôar,
 Dhæt gud Jækdô' Wud giv a greyt "Kô,"
 Æz mœch æz tu sey, "Downt dûw sow eni môar!"
 Whail meni rimâ'kt, æz hiz mænar dhey sô,
 Dhat dhey "nevar hæd nown sœch a paias Jækdô'!"

Hî long livd dha praid Ov dhæt kœntri said,
 And æt lâst in dhi owdar ov sængktiti daid;
 When, æz woedz woer tû feynt, Hiz merits tu peynt,
 Dha konkleyv¹ ditôemind tu meyk him a seynt!
 And on nyûli-meyd seynts and powps, æz yû now,
 It s dha kœstam æt Rowm, nyû neymz tu bistów,
 Sow dhey kænanaizd him bai dha neym ov Jim Krow!

—*Barham.*

OV DHA CHAILD WIDH DHA BOED ÆT DHA BUSH.

"Mai litl' boed, hau kænst dhau sit,
 And sing amidst sow meni thônz?
 Let mî boet howld œpon dhî get;
 Mai læv widh onar dhî adônz.

"Dhau ât æt prezn't litl' woeth;
 Faiv fâdhingz nœn wil giv fôr dhî;
 Bœt pridhî, litl' boed, kœm fôth;
 Dhau ov môar vælyu ârt tu mî.

"T² iz trû, it iz sœnsháin³ ta-dey,
 Ta-moro' boedz wil hæv a stôm;
 Mai priti wœn, kœm dhau away,
 Mai buzam dhen shæl kíp dhî wôm.

"Dhau sæbjikt ât tu kowld a⁴ naits,
 When dâknis iz dhai kœvaring,⁵
 Æt dey z⁶ dhai deynjar greyt bai kaits,
 Hau kænst dhau dhen sit dhêar and sing?

*Alternative forms:—*¹ kongkleyv.

² it.

³ sœ'nshain.

⁴ ov.

⁵ kœvring.

⁶ iz.

“ Dhai fûd iz skêas and skænti tû,
 T iz woemz and træsh which dhau døest it ;
 Dhai prezn't steyt ai piti dû,
 Kœm, ai l¹ pro'vaid dhî betar mît.

“ Ai l fîd dhî widh whait bred and milk,
 And shugarplœmz, if dhem dhau kreyv ;
 Ai l kœvar dhî widh fainist silk
 Dhat from dha kowld ai mey dhî seyv.

“ Mai fâdhaz pælas shæl bî dhain,
 Yey, in it dhau shælt sit and sing ;
 Mai litl' boed, if dhau lt² bî main,
 Dha howl yoer³ raund shæl bî dhai spring.

“ Ai l tîch dhî ôl dha nowts æt kôt ;
 Ænthô't ov myûzik dhau shælt pley ;
 And ôl dhat dhidhar dû rizô't,
 Shæl preyz dhî fôr it evri dey.

“ Ai l kîp dhî seyf from kæt and koer,
 Now mænar a⁴ hâm shæl kœm tu dhî ;
 Yey, ai wil bî dhai søekarar,
 Mai buzam shæl dhai kæbin bî.”

Bœt low, bihówld, dha boed iz gôn ;⁵
 Dhîz châmingz wud not meyk hoer yîld ;
 Dha chaild z left æt dha Bush alown,
 Dha boed flaiz yondar ôar⁶ dha fîld.

—*John Bunyan.*

DHA DISTRÆKSHAN OV SENÆ'KARIB.⁷

Dhi Asiryan⁸ keym daun laik a wulf on dha fowld,
 And hiz kowhôts woer glîming in poepl' and gowld ;
 And dha shîn ov dhêar spîaz woz laik stâz on dha sî,
 When dha blû weyv rowlz naitli on dîp Gælilî'.⁹

*Alternative forms :—*¹ wil. ² wilt. ³ yîar. ⁴ ov. ⁵ gon.
⁶ owvar. ⁷ Sinæ'kerib. ⁸ Æsirî'an, Asirî'an. ⁹ Gælilî.

Whail dha bætl' reyjiz laud and long
And dha stômi waindz dû blow.

Dha spirits ov yôr fâdhaz
Shæl stât from evri weyv—
Fôr dha dek it woz dhêar fîld ov feym,
And Owshan woz dhêar greyv :
Whêar Bleyk and maiti Nelsn' fel
Yôr mænli hâts shæl glow,
Æz yî swîp thrû dha dîp,
Whail dha stômi waindz dû blow ;
Whail dha bætl' reyjiz laud and long
And dha stômi waindz dû blow.

Britæ'nya nîdz now bulweeks,
Now tauaz along dha stîp ;
Hoer mâch iz ôar¹ dha mauntin weyvz,
Hoer howm iz on dha dîp.
Widh thœndaz from hoer neytiv owk
Shî kwelz dha flœdz bilôw—
Æz dhey rôar on dha shôar,
When dha stômi waindz dû blow ;
When dha bætl' reyjiz laud and long,
And dha stômi waindz dû blow.

Dha mîtyar flæg ov Inggland
Shæl yet terífik boen ;
Til deynjaz trœbl'd nait dipâ't
And dha stâr ov pîs ritóen.
Dhen, dhen, yî owshan-woryaz !²
Aur song and fîst shæl flow
Tu dha feym ov yôr neym,
When dha stôm hæz sîst tu blow ;
When dha faiari fait iz hoed now môar,
And dha stôm hæz sîst tu blow.

—*T. Campbell.*

ÂNSAR TU A CHAILDZ KWESCHAN.

Dð yû âsk whot dha boedz sey? Dha spæro', dha dœv,
 Dha linit, and throesh, sey "Ai lœv and ai lœv!"
 In dha wintar dhêar¹ sailant, dha wind iz sow strong;
 Whot it sez ai downt² now, boet it singz a laud song.
 Boet grîn lîvz and blosamz and scœni wôm wedhar,
 And singing and lœving, ôl kœm bæk taggedhar.
 Boet dha lâk iz sow brimful ov glædnis and lœv,
 Dha grîn fîldz bilôw him, dha blû skai abœv,
 Dhat hî singz and hî singz, and fôr evar singz hî,
 "Ai lœv mai lœv, and mai lœv lœvz mî."

—Coleridge.

DHA PAIN-ÆPL' AND DHA BÎ.

DHA pain-æpl'z in tripl' row
 Woer bâsking hot, and ôl in blow;
 A bî ov mowst dizóening teyst
 Poesí'vd³ dha freygrans æz hî pâst;
 On îgar wing dha spoiler keym,
 And soecht fôr kræniz in dha freym,
 Oeîd hiz atemt on evri⁴ said,
 Tu evri peyn hiz trœngk aplaid:
 Boet stil in veyn—dha freym woz tait,
 And ownli poevyas tu dha lait:
 Dhœs hæving weystid hâf hiz dey,
 Hî trimd hiz flait anœdhar wey.
 Auar díar diláits âr ôfn' sœch:
 Ekspówzd⁵ tu vyû, boet not tu tœch,
 Dha sait auar fûlish hât infléymz,
 Wî long fôr pain-æpl'z in freymz:
 Widh howplis wish wœn luks and linggaz,

Alternative forms:—¹ dhey âr.⁴ evari.² dû not.⁵ ikspówzd.³ pasívd.

Wœn breyks dha glâs and kœts hiz finggaz,
 Bœt dhowz hûm trûth and wizdam lîd,
 Kæn gædhar hœni from a wîd.

—*Cowper.*

DHA RITÁIAD KÆT.

A POWITS kæt, sidéyt and greyv
 Æz powit wel kud wish tu hæv,
 Woz mœech adiktid tu inkwáiar,
 Fôr nuks tu which shî mait ritáiar,
 And whêar, sikyû'ar æz maus in chingk,
 Shî mait ripówz, ôr sit and thingk.

Sœmtáimz ¹ æsénding ² debanê'ar,
 An æpl' trî, ôr lôfti pêar,
 Lojd widh kanvînyans in dha fôk,
 Shî wocht dha gâdnar æt hiz week :
 Sœmtáimz hoer îz and solas sôt
 In an owld emti wôtring ³-pot ;
 Dhêar, wonting nœthing seyv a fæn
 Tu sîm sœm nimf in hoer sidæ'n,
 Apærald in igzæ'ktist sôt,
 And redi tu bî bôn tu kôt.

Bœt læv ov cheynj it sîmz hæz pleys
 Not ownli in auar waizar reys ;
 Kæts ôlso' fîl, æz wel æz wî,
 Dhæt pæshanz fôs, and sow did shî.
 Hoer klaiming, shî bigæ'n tu faind,
 Ekspówzd ⁴ hoer tû mœech tu dha waind,⁵
 And dhi owld yûtansil ⁶ ov tin
 Woz kowld and kœmfatlis widhín :
 Shî dhêarfôr wisht, instéd ov dhowz,
 Sœm pleys ov môar sir' n ripówz,

Alternative forms :—¹ sœ'mtaimz. ² asending. ³ wôtaring.
⁴ ikspówzd. ⁵ wind. ⁶ yuténsil.

Whêar nîdhar¹ kowld mait kœm, nôr êar
 Tû rûdli wontan widh hoer hêar,
 And sôt it in dha laiklyist² mowd,
 Widhín hoer mástaz snœg abowd.

A drôar, it chânst, æt botam laind
 Widh linin ov dha sóftist³ kaind,
 Widh søech æz moechants intro'dyû's
 From Indya, fôr dha leydziz yûs—
 A drôar impéding ôar⁴ dha rest,
 Hâf owpn', in dha topmowst chest,
 Ov debth⁵ anœf,⁶ and nœn tu spêar,
 Inváitid hoer tu slœmbar dhêar.
 Pus, widh diláit biyónd ikspresshan,
 Soevéyd dha sîn and tuk po'zeshan.
 Rikœ'mbant æt hoer îz, êar long,
 And læld bai hoer own hœm-drœm song,
 Shî left dha kêaz ov laif biháind
 And slept æz shî wud slîp hoer lâst;
 When in keym, hœzifli⁷ inkláind,
 Dha cheymbameyd, and shœt it fást;
 Bai now maligniti impéld,
 Bœt ôl œnkónshas hûm it held.

Aweykn'd bai dha shok, kraid Pus,
 "Woz evar kæt atendid dhœs?
 Dhi owpn' drôar woz left, ai sî,
 Míali tu prûv a nest fôr mî;
 Fôr sûn æz ai woz wel kampowzd,
 Dhen keym dha meyd, and it woz klowzd.
 Hau smûdh dhîz kœchifs, and hau swît!
 Ow! whot a delikit ritrí't.
 Ai wil rizáin misélf⁸ tu rest,
 Til Sol, dikláining in dha west,

*Alternative forms:—*¹ naidhar.

² laikliist.

³ softist.

⁴ owvar.

⁵ depth.

⁶ ince'f.

⁷ hauswaifli.

⁸ maisélf.

Shæl kôl tu sœpar, when, now daut,
Sûzn' wil kœm and let mî aut."

Dhi îvning keym, dha sœn diséndid,
And Pus riméynd stil œnaténdid.
Dha nait rowld tādili away,
(Widh hoer, indí'd, t woz nevar dey),
Dha spraitli môn hoer kôs rinyú'd,
Dhi îvning grey ageyn ¹ insyú'd ;
And Pus keym intu maind now môar
Dhæn if intú'md dha dey bifô'ar.
Widh hoenggar pincht, and pincht fôr rûm,
Shî nau priséyjd aprowching dûm,
Nôr slept a singgl' wingk, ôr poed,
Konshas ov jepadi inkóed.

Dhæt nait, bai châns, dha powit woching
Hoed an inéksplikabl' skræching ;
Hiz nowbl' hât went pit-a-pæt,
And tu himsêlf hî sed, " Whot's dhæt ? "
Hî drû dha koetin æt hiz said,
And fôth hî pípt, bœt nœthing spaid ;
Yet, bai hiz îar ² diréktid, ³ gest
Sœmthing imprízn'd in dha chest,
And, dautful whot, widh prûdn't kêar
Rizólvd it shud kantinyu dhêar.
Æt length a vois which wel hî nyû,
A long and melankali ⁴ myû,
Salyúting hiz powétik îaz, ⁵
Kansowld ⁶ him and dispéld hiz fíaz.
Hî left hiz bed, hî trod dha flôar,
And gæn ⁷ in heyst dha drôz eksplôar ; ⁸
Dha lowist foest, and widhaut ⁹ stop
Dha rest in ôdar, tu dha top ;

*Alternative forms :—*¹ agen. ² yoer. ³ dairéktid. ⁴ melangkali.
⁵ yoez. ⁶ konsówld. ⁷ bigæ'n. ⁸ iksplô'ar. ⁹ widháut.

Fôr t iz a trûth wel nown tu mowst,
 Dhat whotsowevar thing iz lôst,
 Wî sîk it, êar it kœm tu lait,
 In evri kræni bœt dha rait.
 —Fôth skipt dha kæt, not nau ripli't,
 Æz oest, widh êri self-kansit,
 Nôr in hoer own fond æprihenshan
 A thîm fôr ôl dha woeldz atenshan ;
 Bœt modist, sowbar, kyûad ov ôl
 Hoer nowshanz haipabólikl',
 And wishing fôr a pleys ov rest
 Enithing rådhar dhæn a chest.
 Dhen stept dha powit intu bed
 Widh dhis riflekshan in hiz hed :—

Moral.

Biwé'ar ov tû sablaim a sens
 Ov yôr own woeth and konsikwans !
 Dha mæn hû drîmz himsêlf sow greyt,
 And hiz impô'tans ov sæch weyt,
 Dhat ôl araund, in ôl dhat s dœn,
 Mœst mûv and ækt fôr him alown,
 Wil loen in skûl ov tribyuleyshan,
 Dha foli ov hiz ekspekteyshan.

—*W. Cowper.*

KONTEST BITWÎ'N DHA NOWZ AND DHI AIZ.

BITWÎ'N NOWZ AND AIZ a streynj kontest arowz,
 Dha spektakl'z set dhem œnhæ'pili rong ;
 Dha point in dispyû't woz, æz ôl dha woeld nowz,
 Tu which dha sed spektakl'z ôt tu bilóng.

Sow Tœng woz dha lôyar, and âgyud dha kôz
 Widh a greyt dil ov skil, and a wig ful ov loening ;
 Whail Chîf-bæran Îar¹ sæt tu bælans dha lôz,
 Sow feymd fôr hiz tælant in naisli dizóening.

Alternative forms :—¹ yoer.

“In bihá’f ov dha Nowz, it wil kwikli apîar,
 And yôr lôdship,” hî sed, “wil œndáutidli faind
 Dhat dha Nowz hæz hæd spektakl’z ôlwiz in wêar,
 Which amaunts tu pazeshan, taim aut ov maind.”

Dhen howlding dha spektakl’z œp tu dha kôt—
 “Yôr lôdship abzœvz dhey âr meyd widh a strædl’
 Æz waid æz dha rij ov dha nowz iz ; in shôt,
 Dizáind tu sit klows tu it, jœest laik a sædl’.

“Agen,¹ wud yôr lôdship a mowmant sapowz
 (T iz a keys dhat hæz hæpn’d, and mey bî agen)
 Dhat dha vizij ôr kauntinans hæd not a nowz ;
 Prey, hû wud, ôr hû kud, wêar spektakl’z dhen ?

“On dha howl, it apîaz, and mai âgyumant showz,
 Widh a rîzning² dha kôt wil nevar kadem,
 Dhat dha spektakl’z pleynli woer meyd fôr dha Nowz,
 And dha Nowz woz æz pleynli inténdid fôr dhem.”

Dhen shifting hiz said, æz a lôyar nowz hau,
 Hî plîdid ageyn on bihá’f ov dhi Aiz ;
 Bœt whot woer hiz âgyumants fyû pîpl’ now,
 Fôr dha kôt did not think dhey woer îkwali waiz.

Sow hiz lôdship dikrî’d, in a greyv, solam town,
 Disáisiv and klîar, widháut wœn *if* ôr *bœt*,
 Dhat—“Whenévar dha Nowz put hiz spektakl’z on,
 Bai deylait ôr kændl’-lait—Aiz shud bî shoet ”.

—W. Cowper.

JON GILPIN.

JON GILPIN woz a sitizn’
 Ov kredit and rináun,
 A treyn-bænd kæptin îk woz hî
 Ov feymas Lœndan Taun.

*Alternative forms :—*¹ ageyn.

² rîzn’ing.

John Gilpinz spauz sed tu hoer díar,

“Dhow wedid wí hæv bín

Dhis twais ten tídyas yoez,¹ yet wí

Now holidey² hæv sîn.

“Ta-moro' iz aur weding-dey,

And wí wil dhen ripê'ar

Æntu dha Bel æt Edmantn',

Ôl in a sheyz and pêar.

“Mai sistar and mai sistaz chaild,

Maisélf,³ and childran thrí,

Wil fil dha sheyz; sow yu mœst raid

On hôsbæk âftar wí.”

Hî sùn ripláid, “Ai dû admaiar

Ov wumankaind boet wœn,

And yû âr shí, mai díarist díar,

Dhêafôr it shæl bî dœn.

“Ai æm a linindreypar bowld,

Æz ôl dha woeld dœth now,

And mai gud frend dha kælindar,

Wil lend hiz hôs tu gow.”

Kwowth Mistris Gilpin, “Dhæt's wel sed!

And, fôr dhat wain iz díar,

Wí wil bî fœnisht widh auar own,

Which iz bowth brait and klíar.”

Jon Gilpin kist hiz lœving waif,

Ôjóid woz hî tu faind

Dhat, dhow on plezhar shí woz bent,

Shí hæd a frûgl' maind.

Dha môning keym, dha sheyz woz brôt,

Boet yet woz not alaud

Tu draiv œp tu dha dôar, lest ôl

Shud sey dhat shî woz praud.

*Alternative forms :—*¹ yíaz. ² holidi. ³ misélf.

Sow thrí dôz ôf dha sheyz woz steyd,
 Whêar dhey did ôl get in,
 Siks preshas sowlz, and ôl agog
 Tu dæsh thrû thik and thin.

Smæk went dha whip, raund went dha whîlz,
 Woer nevar fowks sow glæd;
 Dha stownz did rætl' cendaní'th,
 Æz if Chîpsáid woer mæd.

Jon Gilpin, æt his hósiz said,
 Sîzd fâst dha flowing meyn,
 And œp hî got, in heyst tu raid,
 Boet sîn keym daun ageyn;
 Fôr sædl'-trî skêas rîcht hæd hî,
 His joeni tu bigín,
 When, toening raund hiz hed, hî sô
 Thrí kœstamaz kœm in.

Sow daun hî keym; fôr lôs ov taim,
 Ôldhów it grîvd him sôar,
 Yet lôs ov pens, ful wel hî nyû,
 Wud trœbl' him mœch môar.

T¹ woz long bifô'ar dha kœstamaz
 Woer syûtid tu dhêar maind,
 When Beti, skrîming, keym daunstê'az,
 "Dha wain iz left biháind!"

"Gud læk!" kwowth hî, "yet bring it mî,
 Mai ledhan belt laikwáiz²
 In which ai bêar mai trœsti sôd
 When ai dû eksasaiz."

Nau Mistris Gilpin (kêaful sowl!)
 Hæd tuw stown-botl'z faund,
 Tu howld dha likar dhat shî lœvd,
 And kîp it seyf and saund.

Îch botl' hæd a koeling iar,¹

Thruw which dha belt hî drû,
And hæng a botl' on îch said,
Tu meykhiz bælans trû.

Dhen owvar ôl, dhat hî mait bi
Ikwípt from top tu tow,
Hiz long red klowk, wel-bræsht and nît,
Hî mænfuli did throw.

Nau sí him mauntid wœns ageyn
Apon hiz nimbl' stîd,
Ful slowli peysing ôar² dha stownz,
Widh kôshan and gud hîd.

Bœt fainding sún a smûdhar rowd
Biní'th hiz wel-shod fît,
Dha snôting bîst bigæ'n tu trot,
Which gôld him in hiz sît.

Sow "Fêar and sôftli!"³ Jon hî kraid,
Bœt Jon hî kraid in veyn;
Dhæt trot bikéym a gælaph sún,
In spait ov koeb and reyn.

Sow stûping daun, æz nîdz hî mœst
Huw kænôst sit œpráit,
Hî grâspt dha meyn widh bowth hiz hændz,
And îk widh ôl hiz mait.

Hiz hôs, hû nevar in dhæt sôt
Hæd hændl'd bîn bifô'ar,
Whot thing apon hiz bækhæd got
Did wœndar môar and môar.

Awey went Gilpin, nek ôr nôst;
Awey went hæthæt and wig;
Hî litl' dremt, when hî set aut,
Ov rœning sœch a rig.

And nau, æz hî went bauing daun
 Hiz rîking hed ful low,
 Dha botl'z tweyn biháind hiz bæc
 Woer shætad æt a blow.

Daun ræn dha wain intu dha rowd,
 Mowst pityas tu bî sîn,
 Which meyd hiz hôsiz flængks tu smowk
 Æz dhey hæd beystid bîn.

Bæt stil hî sîmd tu kæri weyt,
 Widh ledhan goedl' breyst!
 Fôr ôl mait sî dha botl'-neks
 Stil dænggling æt hiz weyst.

Dhœs ôl thrû meri Izlingtn'
 Dhîz gæmbl'z hî did pley,
 Céntil¹ hî keym cœntu dha Wosh
 Ov Edmantn' sow gey.

And dhêar hî thrû dha Wosh abaut
 On bowth saidz ov dha wey,
 Joest laik cœntu a trœndling mop,
 Ôr a waild gûs æt pley.

Æt Edmantn, hiz lœving waif
 From dha bælkówni² spaid
 Hoer tendar hœzband, wœndring³ mœch
 Tu sî hau hî did raid.

"Stop, stop, Jon Gilpin!—Hîar z dha haus"—
 Dhey ôl æt wœns did krai;
 "Dha dinar weyts, and wî âr taiad";
 Sed Gilpin—"Sow æm ai!"

Bæt yet hiz hôs woz not a whit
 Inkláind tu tæri dhêar;
 Fôr whai?—hiz ownar hæd a haus
 Ful ten mailz ôf, æt Wêar.

Alternative forms :—¹ cœntil. ² bælkani. ³ wœndaring.

Sow laik an æro' swift hî flû,
 Shot bai an âchar strong ;
 Sow did hî flai—which bringz mî tu
 Dha midl' ov mai song.

Awey went Gilpin aut ov breth,
 And sôar agenst hiz wil,
 Til æt hiz frendz dha kælindaz
 Hiz hôs æt lâst stud stil.

Dha kælindar, ameyzd tu sî
 Hiz neybar in sœch trim,
 Leyd daun hiz paip, flû tu dha geyt,
 And dhœs akostid him :

“ Whot nyûz ? whot nyûz ? yôr taidingz tel !
 Tel mî yû mœst and shæl—
 Sey, whai bêar-hedid yû âr kœm,
 Ôr whai yû kœm æt ôl ? ”

Nau Gilpin hæd a plezn't wit,
 And lævd a taimli jowk ;
 And dhœs œntu dha kælindar
 In meri gaiz hî spowk :

“ Ai keym bikóz¹ yôr hôs wud kœm ;
 And, if ai wel fôbôwd,²
 Mai hæt and wig wil sûn bî hîar,
 Dhey âr apon dha rowd. ”

Dha kælindar, rait glæd tu faind
 Hiz frend in meri pin,
 Ritóend him not a singgl' woed
 Bœt tu dha haus went in ;

Whens streyt hî keym, widh hæt and wig,
 A wig dhat flowd biháind ;
 A hæt not mœch dha woes fôr wêar ;
 Îch kœmli in its kaind.

Hî held dhem œp, and in hiz toen
 Dhœs showd hiz redi wit :
 “Mai hed iz twais æz big æz yôz,
 Dhey dhêafôr nîdz mœst fit.

Bœt let mî skreyp dha doet away,
 Dhat hængz apon yôr feys ;
 And stop and ít, fôr wel yû mey
 Bî in a hœnggri keys.”

Sed Jon, “It is mai weding-dey,
 And ôl dha woeld wud stêar,
 If waif shud dain æt Edmantan,
 And ai shud dain at Wêar.”

Sow, toening tu hiz hôs, hî sed,
 “Ai æm in heyst tu dain ;
 T woz fôr yôr plezhar yû keym hîar,
 Yû shæl gow bæk fôr main.”

Aa lœklis spîch, and bûtlis bowst !
 Fôr which hî peyd ful dîar ;
 Fôr, whail hî speyk, a breying âs
 Did sing mowst laud and klîar :

Whêræ't hiz hôs did snôt, æz hî
 Hæd hoed a laian rôar,
 And gælapt ôf widh ôl hiz mait,
 Æz hî hæd dcen bifô'ar.

Away went Gilpin, and away
 Went Gilpinz hæt and wig ;
 Hî lôst dhem sûnar dhæn æt foest,
 Fôr whai?—dhey woer tâ big.

Nau Mistris Gilpin, when shî sô
 Hoer hœzband powsting daun
 Intu dha kœntri fâr away,
 Shî puld aut hâf-a-kraun.

And dhœs œntu dha yûth shî sed,
 Dhat drowv dhem tu dha Bel,
 “ Dhis shæl bî yôz, when yû bring bæk
 Mai hœzband seyf and wel.”

Dha yûth did raid, and sûn did mît
 Jon kæming bæk ameyn;
 Hûm in a trais hî traid tu stop,
 Bai kæching æt hiz reyn;

Bœt not poefôming¹ whot hî ment,
 And glædli wud hæv dœn,
 Dha fraitn'd stîd hî fraitn'd môar,
 And meyd him fâstar rœn.

Away went Gilpin, and away
 Went powst-boi æt hiz hîlz,
 Dha powst-boiz hôs rait glæd tu mis
 Dha læmbring² ov dha whîlz.

Siks jentl'man³ upon dha rowd
 Dhœs sîng Gilpin flai,
 Widh powst-boi skæmpring⁴ in dha rîar,
 Dhey reyzd dha hyû and krai:—

“ Stop thîf! stop thîf!—A haiweyman!”
 Not wœn ov dhem woz myût;
 And ôl and îch dhat pâst dhæt wey
 Did join in dha poesyû't.⁵

And nau dha toenpaik geyts ageyn
 Flû owpn' in shôt speys:
 Dha towl-man thinking, æz bifô'ar,
 Dhat Gilpin rowd a reys.

And sow hî did, and wœn it tù!
 For hî got foest tu taun;

Alternative forms:—¹ pafôming.

² læmbaring.

³ jentl'men.

⁴ skæmparing.

⁵ pasyût.

Nôr stopt, til whêar hî hæd got œp
Hî did ageyn get daun.

Nau let œs sing, Long liv dha king,
And Gilpin, long liv hî ;
And, when hî nekst doeth raid abrôd,
Mey ai bî dhêar tu sî !

—*W. Cowper.*

ÆT SÎ.

A wet shît and a flowing sî,
A waind dhat folo'z fâst
And filz dha whait and rœshing seyl
And bendz dha gælant mâst ;
And bendz dha gælant mâst, mi ¹ boiz,
Whail laik dhi îgl' frî
Awey dha gud ship flaiz, and lîvz
Owld Inggland on dha lî.

Ow fôr a sôft ² and jentl' waind ! ³
Ai hoed a fêar wœn krai ;
Bœt giv tu mî dha snôring brîz
And whait weyvz hîving hai ;
And whait weyvz hîving hai, mi lædz,
Dha gud ship tait and frî :—
Dha woeld ov wôtaz iz auar howm,
And meri men âr wî.

Dhear z tempist in yon hônid ⁴ mûn,
And laitning in yon klaud ;
Bœt hâk dha myûzik, mærinaz !
Dha waind iz paiping laud ;
Dha waind iz paiping laud, mi boiz,
Dha laitning flæshiz frî—
Whail dha holo' owk auar pælas iz,
Auar heritij dha sî.

—*A. Cunningham.*

WILYAM TEL.

KÆM, list tu mî, and yu shæl hîar,
 A teyl ov whot bifél
 A feymas mæn ov Switsaland,—
 Hiz neym woz *Wilyam Tel.*

Niar Roisiz bængk, from dey tu dey,
 Hiz litl' flok hî led,
 Bai prûdant thrift and hâdi toil
 Kantent tu oen hiz bred.

Nôr woz dha hœentaz krâft œennówn :
 In Ūarî ncœn woz sîn
 Tu træk dha rok-frikwénting hoed
 Widh ai sow trû and kîn.

A litl' scœn woz in hiz howm,
 A lâfing, fêar-hêad boi ;
 Sow strong ov lim, sow blaidh ov hât,
 Hî meyd it ring widh joi.

Hiz fâdhaz shîp woer ôl hiz frendz ;
 Dha læmz hî kôld bai neym ;
 And when dhey frolikt in dha fildz,
 Dha chaild wud shêar dha geym.

Sow pîsfuli dhêar auaz woer spent
 Dhat laif hæd skêas a soro' ;
 Dhey tuk dha gud ov evri dey,
 And howpt fôr môar ta-moro'.

Boet ôft¹ scœm shaining Eypril môn
 Iz dâkn'd in an auar ;
 And blækist grîfs ôar² joias howmz,
 Alâs ! œensí'n mey lauar.

Not yet on Switsaland hæd dônd
 Hoer dey ov libati ;
 Dha streynjaz yowk woz on hoer sœnz,
 And prest rait hevili.

Sow wœn woz sent in lœklis auar,
 Tu rûl in Ostryaz¹ neym ;
 A hôti mæn ov sævij mûd,—
 In pomp and pauar hî keym,

Wœn dey, in wontannis ov pauar,
 Hî set hiz kæp on hai :—
 “ Bau daun, yî sleyvz,” dhi ôdar ræn ;
 “ Hû diso'béyz shæl dai ! ”

It chānst dhat *Wilyam Tel*, dhæt môn,
 Hæd left hiz kotij howm,
 And, widh hiz litl' sœn in hænd,
 Tu Æltôf taun hæd kæm.

Fôr ôft dha boi hæd aid dha spoil
 Hiz fâdhar howmwad bôar,
 And preyd tu join dha hœnting krû,
 When dhey shud rowm fôr môar.

And ôfn on soem meri nait,
 When wœndras fîts woer towld,
 Hî longd hiz fâdhaz bow tu teyk,
 And bî a hœntar bowld.

Sow tôdz² dha shámwôz hônts dhey went ;
 Wœn sæng hiz chaildish songz,
 Dhi œdhar brûdid mônfuli
 Ôar³ Ûariz grîfs and rongz.

Tel sô dha kraud, dha liftid kæp,
 Dha tairants ænggri fraun,—
 Dha heraldz shautid in hiz îar,⁴
 “ Bau daun, yî sleyvz, bau daun ! ”

Stoen *Gezlar* mâkt dha pezants mîn,
 And wocht tu sî him fôl;
 Bœt nevar pâm-trî streytar stud
 Dhæn *Tel* bifô'ar dhem ôl.

"Mai nî shæl bend," hî kâmlî sed,
 "Tu God, and God alown;
 Mai laif iz in dhi Ostryanz¹ hænd,
 Mai konshans iz mai own."

"Sîz him, yî gâdz," dha rûlar kraid,
 Whail pæshan chowkt hiz breth;
 "Hî moks mai pauar, hî breyvz mai lôd,
 Hî daiz dha treytaz deth;—

"Yet weyt. Dha Swis âr mâksman trû,
 Sow ôl dha woeld dœth sey:
 Dhæt fêar-hêad stripling hidhar bring;
 Wî l² trai dhêar skil ta-dey."

Hâd bai a spreding laim trî stud,
 Tu dhis dha yûth woz baund;
 Dhey pleyst an æpl' on hiz hed—
 Hî lukt in wœndar raund.

"Dha folt iz main, if folt dhêar bî,"
 Kraid *Tel* in æksn'ts waild;
 "On mænhud let yôr venjans fôl,
 Bœt spêar, ow spêar mai chaild!"

"Ai wil not hâm dha priti boi,"
 Sed *Gezlar* tontingli;
 "If blœd ov hiz shæl steyn dha graund,
 Yôz wil dha moedar bî.

"Drô tait yôr bow, mai kœning mæn,
 Yôr streytist æro' teyk;
 Fôr, now, yon æpl' iz yôr mâk,
 Yôr libati dha steyk."

A minggl'd noiz ov rôth and grîf
 Woz hoed amœng dha kraud ;
 Dha men dhey mœtad koesiz dîp,
 Dha wimin wept alaud.

Ful fifti peysiz from hiz chaild,
 Hiz krôs-bow in hiz hænd,
 Widh lip kamprest, and flæshing ai,
Tel foemli tuk his stænd.

Shûar, ful anœf¹ ov peyn and wow
 Dhis kraudid oeth hæz bîn ;
 Bœt nevar, sins dha koes bigæ'n,
 A sædar sait woz sîn.

Dhen speyk alaud dha gælant boi,
 Impeyshant ov diléy,—
 " Shût streyt and kwik, dhain eym iz shûar ;
 Dhau kænst not mis ta-dey."

" Hevn' bles dhî nau," dha pêrant sed,
 " Dhai kœrij sheymz mai fîar ;
 Mæn træmpl'z on hiz brœdhar mæn,
 Bœt God iz evar nîar."

Dha bow woz bent ; dhi æro' went,
 Æz bai an eynjl' gaidid ;
 In pîsiz tû, binîth dha trî,
 Dhi æpl' fel diváidid.

" T² woz breyvli dœn," dha rûlar sed,
 " Mai plaitid woed ai kîp ;
 T woz breyvli dœn bai saiar and soen,—
 Gow howm, and fîd yôr shîp."

" Now thængks ai giv dhî fôr dhai bûn,"
 Dha pezn't kowldli sed ;
 " Tu God alown mai preyz iz dyû,
 And dyûli shæl bî peyd.

“ Yet now, praud mæn, dhai feyt woz nîar,
 Hæd ai bœt mist mai eym ;
 Not œnavénjd mai chaild hæd daid,—
 Dhai pâting auar dha seym.

“ Fôr sî ! a *sekand* shâft woz hîar,
 If hām mai boi bifél ;
 Nau gow and bles dha hevn'li pauar,
 Mai *foest* hæz sped sow wel.”

God helpt dha rait, God spêad dha sin ;
 Hî bringz dha praud tu sheym ;
 Hî gâdz dha wîk agenst¹ dha strong,—
 Preyz tu Hiz howli Neym !

—*Rev. J. H. Gurney.*

MÆNGKIZ MÆNAZ.

MÆNGKIZ, when dhey sit æt teybl',
 Ît æz fâst æz dhey âr eybl'—
 Gobl' fôr dhêar veri laivz—
 Skûp œp greyvi widh dhêar naivz—

Put dhêar fînggaz in dha dish
 If sœm nais tit-bit dhey wish—
 Widh dhêar naif, ôr fôk, ôr spûn,
 On dha teybl' drœm a tyûn—

Sœmtaimz² from îch œdhaz pleyt—ow,
 Shoking !—pîlfar a pateyto',
 Ôr sœm veri temting slais
 Which dhey think iz lûking nais.

Riflekshan.

Now yœng rîdaz, shûar, ov main
 Evar wud laik mœngkiz dain !

—*Tom Hood.*

Alternative forms :—¹ ageynst.

² sœmtáimz.

DHA SONG OV DHA STRÎT MÆNGKI.

DHEY think when ai m straiking dha shril gitâ'r
 With a slaitli kêalis hænd,
 Dhat ai hæv fagotn' ¹ mai lævd wœnz, fâr
 Away in a distant lænd.

Dhêar dwel Misiz Em and mai mœngkilings thrî,
 And dhey wœndar whêar ai æm,
 Æz dhey sit in dha top ov dha kowko'-noet trî,
 And fîst on dha læshas yæm.

Mai mœngkilinz dhey âr grown-œp bai dhis,
 And dhêar teylz kwait long mœst bî ;
 Dhêar mœdhar ôft ² givz dhem, ai now, a kis,
 Bikóz ³ dhey âr sow laik mî.

Long—long mey dhey baund mid ⁴ dha lôfti ⁵ trîz,
 In dha forist shædo'z kûl,
 Nôr evar bî fetad widh klowdhez ⁶ laik dhîz,
 And dâns on a thrî-legd stûl.

Dha tip ov mai teyl iz dinyû'did ov skin,
 It prûvz hau mœch ai fret :
 Boet bikóz ai indœ'lj in a pâsing grin
 Dhey fænsi dhat ai faget.⁷

—Tom Hood.

DHA DÔMAUS.

DHA litl' dômaus iz tôni red,
 Hî meyks agenst wintar a nais snœg bed ;
 Hî meyks hiz bed in a mosi bængk,
 Whêar dha plânts in dha sœmar grow tûl and rængk.
 Away from dha deylait, fâr œndagraund,
 Hiz slîp thrû dha wintar iz kwaiat and saund ;
 And when ôl abœv him it frîziz and snowz,

*Alternative forms :—*¹ fôgôtn'. ² oft. ³ bikô'z. ⁴ amid.
 ⁵ lofti. ⁶ klowz. ⁷ fôgét.

Whot iz it tu him? fôr hî nôt ov it nowz.
 And til dha kowld taim ov dha wintar iz gon,¹
 Dha litl' dômaus kîps slîping on.
 Bœt æt lâst, in dha fresh brîzi dey z ov dha spring,
 When dha grîn lîvz bœd, and dha meri boedz sing,
 And dha dred ov dha wintar iz owvar and pâst,
 Dhen dha litl' dômaus pîps aut æt lâst—
 Aut ov hiz snœg kwaiat bœro' hî wendz,
 And luks ôl abaut fôr hiz neybaz and frendz;
 Dhen hî sez, æz hî sits æt dha fut ov a lâch,
 "T² iz a byûtifl'³ dey fôr dha foest ov Mâch,
 Dha vaialit iz blûming, dha blû skai iz klîar;
 Dha lâk iz œpsprînging, hiz kærll' ai hîar;
 And in dha grîn fîldz âr dha læm and dha fowl;
 Ai m⁴ glæd ai m⁴ not slîping, nôr daun in mai howl."
 Dhen away hî rœnz, in hiz meri mûd,
 Owvar dha fîldz, and intu dha wud,
 Tu faînd eni greyn dhêar mey châns tu bî,
 Or eni smôl beri dhat hængz on dha trî.
 Sow from oeli môning til leyt æt nait,
 Hæz dha pûar litl' krîchar its own dilâit;
 Luking daun tu dhi oeth, and œp tu dha skai,
 Thingking, "Whot a hæpi dômaus æm ai!"

—*Mary Howitt.*

DHA GRÂS-HOPAR AND DHA KRIKIT.

DHA powitri ov oeth iz nevar ded:

When ôl dha boedz âr feynt widh dha hot sœn,
 And haid in kûling trîz, a vois wil rœn
 From hej tu hej abaut dha nyû-mown mîd;
 Dhæt iz dha grâs-hopar—hî teyks dha lîd
 In sœmar lœkshari,—hî hæz nevar dœn
 Widh hiz dilâits, fôr when taiad aut widh fœn,

Alternative forms :—¹ gôn.

² it.

³ byûtiful.

⁴ æm.

Hî rests æt îz binî'th scœm plezn't wîd.

Dha powitri ov oeth iz sîsing nevar :

On a lown wintar îvning, when dha frôst
Hæz rôt a sailans, from dha stowv dhear shrilz

Dha krikits song, in wômth inkri'sing evar,

And sîmz tu wœn, in drauzinis hâf lost,

Dha grâs-hopar amœng scœm grâsi hilz.

—*Keats.*

Owd tu dha Kuku.

HEYL, byûtyas streynjar ov dha growv !

Dhau mesinjar ov Spring !

Nau hevn' ripé'az dhai rûaral sît,

And wudz dhai welkam sing.

Whot taim dha deyzi deks dha grîn,

Dhai soetin vois wî hîar ;

Hæst dhau a stâr tu gaid dhai pâth,

Ôr mâk dha rowling yîar ?

Dilâitful¹ vizitant ! widh dhî

Ai heyl dha taim ov flauaz,

And hîar dha saund ov myûzik swît

From boedz amœng dha bauaz.

Dha skûlboi, wondring² thrû dha wud

Tu pul dha primrowz gey,

Stâts, dha nyû vois ov Spring tu hîar,

And imiteyts dhai ley.

Whot taim dha pî puts on dha blûm

Dhau flaist dhai vowkal veyl

An ænyual gest in œdhar lændz

Anœdhar Spring tu heyl.

Swît boed ! dhai bauar iz evar grîn,
 Dhai skai iz evar klîar ;
 Dhau hæst now soro' in dhai song,
 Now Wintar in dhai yîar !

Ow kud ai flai, ai d¹ flai widh dhî !
 Wî d meyk, widh joiful² wing,
 Auar ænyual vizit ôar³ dha glowb,
 Kampænyanz ov dha Spring.

—*John Logan.*

DHA MILAR OV DÎ.

DHÊAR dwelt a milar, heyl and bowld,
 Bisâid dha rivar Dî ;
 Hî woekt and sæng from môn til nait,
 Now lâk môar blaith dhæn hî ;
 And dhis dha boedn' ov hiz song
 Fôr evar yûst tu bî :
 " Ai envi nowbadi, now, not ai,
 And nowbadi enviz mî."

" Dhau at⁴ rong, mai frend," sed gud King Hæl—
 " Æz rong æz rong kæn bî—
 Fôr kud mai hát bî lait æz dhain,
 Ai d⁵ glædli cheynj widh dhî ;
 And tel mî nau, whot meyks dhi sing
 Widh vois sow laud and frî,
 Whail ai æm sæd, dhow ai m⁶ dha king,
 Bisâid dha rivar Dî ? "

Dha milar smaild and doft hiz kæp :
 " Ai oen mai bred," kwowth hî ;
 " Ai lœv mi⁷ waif, ai lœv mi frend,
 Ai lœv mi childran thrî ;

*Alternative forms :—*¹ wud.

² joiff'.

³ owvar.

⁴ ât.

⁵ wud.

⁶ æm, a.m.

⁷ mai.

Ai ow now peni ai kænnot pey ;
 Ai thængk dha rivar Dî,
 Dhat toenz dha mil dhat graindz dha kôn
 Dhat fîdz mai beybz and mî."

"Gud frend," sed Hæl, and said dha whail,
 "Fêawél and hæpi bî ;
 Boet sey now môar, if dhau dst ¹ bî trû,
 Dhat now wæn enviz dhî :
 Dhai mîli kæp iz woeth mai kraun,
 Dhai mil, mai kingdamz fî ;
 Sœch men æz dhau âr Ingglanz bowst,
 Ow milar ov dha Dî ! "

—Mackay.

WÆN BAI WÆN.

WÆN bai wæn dha sændz âr flowing,
 Wæn bai wæn dha mowmants fôl ;
 Sœm âr kœming, sœm âr gowing ;
 Dû not straiv tu grâsp dhem ôl.

Wæn bai wæn dhai dyûtiz weyt dhî,
 Let dhai howl strength gow tu îch,
 Let now fyûchar drîmz iléyt dhî,
 Loen dhau foest whot dhîz kæn tîch.

Wæn bai wæn (brait gifts from Hevn')
 Joiz âr sent dhî hîar bilów ;
 Teyk dhem redili when givn',
 Redi bî tu let dhem gow.

Wæn bai wæn dhai grîfs shæl mît dhî,
 Dû not fîar an âmid ² bænd ;
 Wæn wil feyd æz œdhaz grît dhî,
 Shædo'z pâsing thrû dha lænd.

Dû not luk æt laifs long soro';
 Sî hau smôl îch mowmants peyn;
 God wil help dhî fôr ta-moro',
 Sow îch dey bigín ageyn.

Evri auar dhat flîts sow slowli,
 Hæz its tâsk tu dû ôr bêar;
 Lyûminas dha kraun, and howli,
 When îch jem iz set widh kêar.

Dû not linggar widh rigréting,
 Ôr fôr pâsing auaz dispónd;
 Nôr, dha deyli toil fôgéting,¹
 Luk tú îgali biyónd.

Auaz âr gowldn' links, Godz towkn',
 Rîching Hevn'; bœt wœn bai wœn,
 Teyk dhem, lest dha cheyn bî browkn'
 Êar dha pilgrimij bî dœn.

—*Adelaide Proctor.*

LOKINVÂ'R.

Leydi Heranz Song.

Ow, yœng Lokinvâ'r iz kœm aut ov dha west,
 Thrû ôl dha waid Bôdar hiz stîd woz dha best,
 And, seyv hiz gud brôd-sôd, hî wepanz hæd nœn;
 Hî rowd ôl œená'md, and hî rowd ôl alown.
 Sow feythful in læv, and sow dôntlis in wôr,
 Dhêar nevar woz nait laik dha yœng Lokinvâ'r.

Hî steyd not fôr breyk, and hî stopt not fôr stown,
 Hî swæm dhi Esk rivar whêar fôd dhêar woz nœn;
 Bœt, êar hî alaitid æt Nedhabi geyt,
 Dha braid hæd kansentid, dha gælant keym leyt,
 Fôr a lægad in læv, and a dæstad in wôr,
 Woz tu wed dha fêar Elin ov breyv Lokinvâ'r.

Alternative forms :—¹ fagéting.

Sow bowldli hî entad dha Nedhabi hôl
 Amœng braidzman and kinzman, and brœdhaz and ôl :
 Dhen spowk dha braidz fâdhar, hiz hænd on hiz sôd
 (Fôr dha pûar kreyvn' braidgrûm sed never a woed),
 "Ow, kœm yî in pîs hîar, ôr kœm yî in wôr,
 Ôr tu dâns æt auar braidl', yœng Lôd Lokinvâ'r?"

"Ai long wûd yôr dôtar, mai syût yû dináid ;—
 Lœv swelz laik dha Solwey, boet ebz laik its taid—
 And nau ai æm kœm, widh dhis lôst lœv ov main,
 Tû lid boet wœn mezhar, dringk wœn kœp ov wain.
 Dhêar âr meyd'n'z in Skotland môar lœvli bai fâr,
 Dhat wud glædli bî braid tu dha yœng Lokinvâ'r."

Dha braid kist dha goblit ; dha nait tuk it œp,
 Hî kwâft ôf dha wain, and hî thrû daun dha kœp,
 Shî lukt daun tu blœsh, and shî lukt œp tu sai,
 Widh a smail on hoer lips and a tîar in hoer ai.
 Hî tuk hoer sôft¹ hænd, êar hoer mœdhar kud bâr,—
 "Now tred wî a mezhar !" sed yœng Lokinvâ'r.

Sow steytli hiz fôm, and sow lœvli hoer feys,
 Dhat nevar a hôl sœch a gælyad did greys ;
 Whail hoer mœdhar did fret, and hoer fâdhar did fyûm,
 And dha braidgrûm stud dænggling hiz bonit and plûm ;
 And dha braid-meydn'z whispad, "T woer betar bai fâr
 Tu hæv mæcht auar fêar kœzn' widh yœng Lokinvâ'r."

Wœn tœch tu hoer hænd, and wœn woed in hoer îar,²
 When dhey rîcht dha hôl-dôar, and dha châjar stud nîar ;
 Sow lait tu dha krûwp dha fêar leydi hî swœng,
 Sow lait tu dha sædl' bifô'ar hoer hî sprœng !
 "Shî iz wœn ! wî âr gôn,³ owvar bængk, bush, and skôar ;
 Dhey l⁴ hæv flît stîdz dhat folo' ;" kwowth yœng Lokinvâ'r.

Dhêar woz maunting mœng⁵ Grîmz ov dha Nedhabi klæn ;
 Fôstaz, Feniks and Mœzgreylvz, dhey rowd and dhey ræn :

Dhêar woz reysing, and cheysing on Kæno'bi Lî,
 Bœt dha lôst braid ov Nedhabi nêar¹ did dhey sî.
 Sow dêring in lœv, and sow dôntlis in wôr,
 Hæv yî êar² hoed ov gælant laik yœng Lokinvâ'r?

—*Scott.*

ÂFTAR BLENIM.

It waz³ a sœmar îvning;
 Ôwld Kæspaz week waz doen,
 And hî bifô'ar hiz kotij dôar
 Waz siting in dha sœn;
 And bai him spôtid on dha grîn
 Hiz litl' grændchaild Wilamî'n.
 Shî sô hoer brœdhar Pîtakin
 Rowl sœmthing lâj and raund,
 Which hî bisáid dha rivyulet
 In pleying dhêar hæd faund;
 Hî keym tu âsk whot hî hæd faund
 Dhat woz scw lâj and smûdh and raund.
 Owld Kæspar tuk it from dha boi,
 Hû stud ikspéktant bai;
 And dhen dhi owld mæn shuk hiz hed,
 And widh a næchral⁴ sai,
 "T iz sœm pûar felo'z skœl," sed hî,
 "Hû fel in dha greyt viktari.⁵
 "Ai faind dhem in dha gâdn',
 Fôr dhêar z meni hîar abaut;
 And ôfn when ai gow tu plau
 Dha plaushêar toenz dhem aut.
 Fôr meni thauzand men," sed hî,
 "Woer sleyn in dhæt greyt viktari."

Alternative forms :—¹ nevar.² evar.³ woz.⁴ næcharal.⁵ viktri.

“Nau tel æs whot t waz ôl abaut,”
 Yœng Pîtaken hî kraiz ;
 And litl’ Wilamî’n luks œp
 With wœndar-weyting aiz ;
 “Nau tel æs ôl abaut dha wôr,
 And whot dhey fôt îch œdhar fôr ?”

“It waz dhi Ingglis,” Kæspar kraid,
 “Hû put dha French ¹ tu raut ;
 Bœt whot dhey fôt îch œdhar fôr
 Ai kud not wel meyk aut.
 Bœt evribodi sed,” kwowth hî,
 “Dhat t woz a feymas viktari.

“Mai fâdhar livd æt Blenim dhen,
 Yon litl’ strîm hâd bai ;
 Dhey boent hiz dweling tu dha graund,
 And hî waz fôst tu flai :
 Sow widh hiz waif and chaild hî fled,
 Nôr hæd hî whêar tu rest hiz hed.

“Widh faiar and sôd dha kœntri raund
 Waz weystid fâr and waid,
 And meni a chailding mœdhar dhen
 And nyûbôn beybi daid :
 Bœt thingz laik dhæt, yû now, mœst bi
 Æt evri feymas viktari.

“Dhey sey it woz a shoking sait
 Âftar dha fîld waz woen ;
 Fôr meni thauzand bodiz hîar
 Ley roting in dha sœn :
 Bœt thingz laik dhæt, yû now, mœst bi
 Âftar a feymas viktari.

“Greyt preyz dha Dyûk ov Môlbra¹ wœn
 And auar gud Prins Yûjî'n ;”
 —“Whai t woz a veri wikid thing !”
 Sed litl' Wilamî'n ;
 “Ney . . . ney . . . mai litl' goel,” kwowth hî,
 “It waz a feymas viktari.”

“And evribodi preyzd dha Dyûk
 Hû dhis greyt fait did win.”
 —“Bœt whot gud keym of it æt lâst ?”
 Kwowth litl' Pîtaikin :—
 “Whai dhæt ai kænot tel,” sed hî,
 “Bœt t woz a feymas viktari.”

—*R. Southey.*

SÆM MOEMAR.

SÆM moemar, when dhêar skai iz klîar
 And howlli brait tu vyû,
 If wœn smôl spek ov dâk apîar
 In dhêar greyt hevn' ov blû.
 And sœm widh thængkful loev âr fild
 If bœt wœn strîk ov lait,
 Wœn rey ov Godz gud moesi gild
 Dha dâknis ov dhêar nait.

In pælasiz âr hâts dhat âsk,
 In diskantént and praid,
 Whai laif iz sœch a drîari tâsk,
 And ôl gud thingz dináid.
 And hâts in pûarist hoets admaiar
 Hau Lœv hæz in dhêar eyd
 (Lœv dhat not evar sîmz tu taiar)
 Sœch rich pro'vizhan meyd.

—*Archbishop Trench.*

Alternative form :—¹ Mólbara.

EXERCISES.¹

EXERCISE I.

Silent letters to be left out, and *i* to be written instead of *y* or *ie* at the end of words.

Instead of :—

<i>well</i>	<i>begged</i>	<i>deck</i>	<i>sense</i>	<i>Jessie</i>
<i>ill</i>	<i>filled</i>	<i>kick</i>	<i>twelve</i>	<i>Minnie</i>
<i>doll</i>	<i>robbed</i>	<i>rock</i>	<i>give</i>	<i>pussy</i>
<i>pull</i>	<i>pulled</i>	<i>flock</i>	<i>solve</i>	<i>Johnnie</i>
<i>mess</i>	<i>very</i>	<i>head</i>	<i>wren</i>	<i>merrily</i>
<i>miss</i>	<i>silly</i>	<i>bread</i>	<i>wrist</i>	<i>steadily</i>
<i>dross</i>	<i>folly</i>	<i>deaf</i>	<i>knit</i>	<i>possibly</i>
<i>puss</i>	<i>fully</i>	<i>breast</i>	<i>knob</i>	<i>impossibility</i>

We write :—

<i>wel</i>	<i>begd</i>	<i>dek</i>	<i>sens</i>	<i>Jesi</i>
<i>il</i>	<i>fild</i>	<i>kik</i>	<i>twelv</i>	<i>Mini</i>
<i>dol</i>	<i>robd</i>	<i>rok</i>	<i>giv</i>	<i>pusi</i>
<i>pul</i>	<i>puld</i>	<i>flok</i>	<i>solv</i>	<i>Joni</i>
<i>mes</i>	<i>veri</i>	<i>hed</i>	<i>ren</i>	<i>merili</i>
<i>mis</i>	<i>sili</i>	<i>bred</i>	<i>rist</i>	<i>stedili</i>
<i>dros</i>	<i>foli</i>	<i>def</i>	<i>nit</i>	<i>posibli</i>
<i>pus</i>	<i>fuli</i>	<i>brest</i>	<i>nob</i>	<i>imposibiliti</i>

Write in the same manner :—

Bell, egg, inn, stiff, odd, full, digged, lived, lead, dead, pity, merry, sorry, Willy, ready, sense, stick, block, horrid, plenty, plentifully.

¹ See *Introduction to Phonetics*, § 157.

EXERCISE II.

On words from Reading Lesson I.

atend	pæt	pet	pit	pot	put
a	hæd	wel	it	foks	intu
an	æt	get	hiz	woz	gud
and	kænot	plenti	iz	ov	wud
apon	æz	frend	in		lukt
agen	hæv	frendz	nimbli		
		eni	if		

Learn to write **æ** all in one stroke.

Observe the different sound of **æ** in *pæt* and **a** in *attend*, *America*, *villa*.

1. What symbols do we generally use in the above words for **a**, **æ**, **e**, **i**, **o**, **u**?

2. Write phonetically, that is, according to sound:—

John had a good dog. Florrie looked at it. A bag full of wool. A woolly lamb. His foot is wet. His hand is full. Sam left his book. Jem took it. Willy is not steady. Give him ten minutes.

EXERCISE III.

On words from Reading Lesson I.

t	n	v	z	k	ks
lukt	kænot	ov	æz	kænot	foks
compare	plenti		hiz	compare	compare
kukt	eni		iz	kæp	wæks
dipt	nimbli		woz	kot	veks
stopt	intu		frendz	kuk	miks

1. What symbols do you generally use in the above words for **t**, **n**, **v**, **z**, **ks**?

Write according to sound:—

Ann is a good cook. Henry has a pretty box. Ten pens.

Twenty pence. Fifty books. Sixty beds. Many cocks and hens. A box of bricks. Willy knocked. John helped Tom. Minnie has bread and eggs. Ned spells well. Kitty has many friends.

EXERCISE IV.

On words from Reading Lesson II.

a	ng	th	dh	zh	ch
dha	longgar	think	dhi	trezhar	which
dhat	think	woeth	dha	compare	mœch
compare	compare	compare	dhis	plezhar	compare
a	singar	thin	dhat	trezhar	dich
an	finggar	thik	compare	vizhan	fech
and	hœnggri	thisl'	dhen	dilyûzhan	chin
dhæt	dongki	pith	widh	rûzh	chest

Observe that the endings of **longgar** and **trezhar** sound the same as those of **græmar**, **kolar**, **selar**, **dolar**, though we are accustomed to write *long-er*, *treas-ure*, *gramm-ar*, *coll-ar*, *cell-ar*, *doll-ar*.

Write phonetically:—

The bell was ringing. Annie was thinking. The lamb is drinking. Measure this bit of wood. A mossy bank. A hotch-potch. Match that red wool. Put in a stitch. Drink the milk. Fanny is at leisure. Ned has a treasure. John is very angry. Tom is angling.

EXERCISE V.

On words from Reading Lessons III. and IV.

ey	î	ow	û	œ	u
wey	mî	show	hû	œp	krukid
dhey	sî	sow	dû	sœm	tu (to)
streyt	pîpl'	dhowz	fûd	bœt	compare
teyking	prîsept	ownli	jûil	wœn	tû (too)
		owld			tû (two)

Note that **œ** should be written without lifting the pen.

1. Write in ordinary spelling two fresh examples of each of the sounds **œ**, **ey**, **î**, **ow**, **û**.

2. Write phonetically :—

Haste makes waste. No pains, no gains. Ill weeds grow apace. Extremes meet. Charity begins at home. Great is the truth, and it shall prevail. None of these things moved him. The tongue is not steel, but it cuts. Treasures (ending -az) of wickedness profit nothing.

EXERCISE VI.

On words from Reading Lesson V.

â	oe	ô
âs	woer	tôking
fâr	goelz	wôkt
lâfing	ritóening.	yôr
fâdhar	oenist	nôr
compare	compare	compare
âr	hoer	ôr
stâr	soer	fôr
stâv	woed	stôm
kât	boen	hôs

Remember to write final **r** though it is sometimes silent. We hear it in *far off*, *father is at home*.

Write phonetically :—

Alms are the salt of riches. Truth may be blamed but can't be shamed. He that sleepeth in harvest is a son that causeth shame. A soft answer turneth away wrath. All her paths are peace. Forewarned, forearmed.

EXERCISE VII.

On words from Reading Lesson VI.

ai	au	oi	yû
ai	alauing	distrôid	nyû
bai	daun	compare	rifyû'z
taim	gaun	point	compare
mai	compare	joint	yû
straiv	nau	boi	regyular
maind	bau	joi	vælyu

The symbol for *ou* in *house*, namely **au**, is the same that is used for this sound in German, so we spell the English words *house*, *mouse*, exactly like German *Haus*, *Maus*.

Observe that—

ai is like â + î

oi is like ô + î

au „ â + û

yû „ y + û

Write phonetically :—

A stitch in time saves nine. If thou do ill, the joy fades, not the pains ; if well, the pain doth fade, the joy remains. The pan says to the pot, “ Keep off, or you'll smutch me.” Murder will out. Who knows nothing, doubts nothing. One foe is too many, and a hundred friends too few. No cross, no crown.

EXERCISE VIII.

On words from Reading Lesson VIII.

ar	a	a
klæmar	œdhaz	pitishand
betar	libati	ko'mowshan
ôdar	venchad	kandishan
terar	compare	ameyzmant
compare	ôdaz	pœnishmant
selar	teraz	distans
kolar	selaz	sekand
vila	kolaz	prezantli
Bela	vilaz	

Observe how, when **z** is added, **r** disappears.

Show that *a*, *e*, *o* or *ou* may stand for the sound **a** in ordinary spelling.

Write phonetically :—

Out of debt, out of danger. A prophet has no honour in his own country. Physician heal thyself. The receiver's as bad as the thief. A rolling stone gathers no moss. Thou shalt sooner detect an ant moving in the dark night on the black earth, than all the motions of pride in thine heart.

EXERCISE IX.

On Words from Reading Lesson VIII.

l'	m'	n'	o'	o'
mosl'	compare	kœzn'	pro'kyûar	compare
poepl'	bæptizm'	soedn'	compare	soro'
compare	sizm'	owpn'	pro'tekt	folo'
litl'	kæzm'	compare	mo'lest	folo'z
bæbl'd		bœtn'	bilo'	folo'd
bœbl'z		ridn'	bilo'z	folo'ing
		ritn'	bilôw	folo'ar

Write phonetically :—

Man proposes, God disposes. Coals to Newcastle. Misfortunes never come single. Heaven and earth fight in vain against a dunce. The river past and God forgotten. When the tale of bricks is doubled, Moses comes. Is Saul also among the prophets ?

EXERCISE X.

On Words from Reading Lesson VIII.

êa	îa	ôa	ûa
dhêar	hîar	dôar	pûar
whêar	fîar	stôar	compare

êa	îa	ôa	ûa
fêar (<i>fare</i>)	fiad	bifô'ar	bûar
kêar	compare	compare	dûar
kêafuli	apîar	dôz	mûar
compare	apîaz	stôz	mûaz
fêaz	apîad	stôd	mûad
fêad	ashûar	rôar	ashûar
kêaz	ashûaz	rôz	ashûaz
kêad	ashûad	rôd	ashûad

The following words give the key to these sounds :—

bear bier boar boor.

Observe how words ending in **r** lose the **r** when a consonant is added, and words ending in **ôar** lose **a** also.

1. Show in ordinary spelling two or more ways of representing each of the sounds **êar**, **îar**, **ôar**, **ûar**.

2. Write phonetically :—

More haste, worse speed. A scalded dog fears cold water. Ill doers are ill deemers. There's many a slip 'twixt the cup and the lip. The fear of man bringeth a snare. A poor man is better than a fool. Before honour is humility.

EXERCISE XI.

On words from Reading Lessons VIII and IX.

aia	aua	yûa	Doubled letters.
haiar	owvapáuad	indyû'ar	deyntiist
haiad	compare	pro'kyûar	middey
compare	auar	sikyûariti	compare
faiar	sauar	compare	prittiist
faiaz	pauar	pyûar	kæriing
faiad	pauaz	indyû'az	hœriing
taiar	flauar	indyû'ad	stœdiing
taiaz	flauaz	pro'kyûar	heddres
taiad	flauad	pro'kyûad	bukkeys

Observe that **r** forms triphthongs.

Also that doubled letters must be used in those few cases where the sounds are doubled.

Write phonetically :—

The grapes are sour. Knowledge is power. A burnt child fears the fire. It is naught, it is naught, saith the buyer, but when he is gone his way, then he boasteth. They were marrying and giving in marriage. To the pure all things are pure. We count them blessed which endure.

EXERCISE XII.

ê and **ô** are not always turned into diphthongs by **r** following. Examples :—

kêar	kêring	kêaz
bêar	bêring	bêaz
stôar	stôring	stôd
rôar	rôring	rôd

Note that **ê** occurs only before **r** and a vowel. But **ô** occurs also when **r** disappears before a consonant.

Examples of **ê** :—

êri	fêri	vêri	Sêra	vêrid
hêri	dêri	Mêri	pêrant	vêring

Notice the appearance of words with **ai** or **oi** followed by **i**. Examples :—

traïing	baiing	dikóïing	distróïing
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Write phonetically :—

A hoary old man. A daring robbery. The door was ajar. Wood is porous. Clara will not return. Mary is enjoying her ride. Mr. Jones is employing a gardener. Her motives are not apparent. Morocco wears well. Sarah is lying down. Louisa is untying a knot. They are restoring the church.

EXERCISE XIII.

On Accent.

In English most words are accented on the first syllable. But words ending in **shan, zhan, shal** or **iti** are always accented on the syllable preceding these terminations.

And the vowels **a** and **o'** are never accented; so if the vowel of the first syllable is **a** or **o'**, and the word does not end in **shan, zhan, shal** or **iti**, we accent the second syllable.

Examples :—

-shan, -zhan	-shal, -iti	a-	o'-
<i>extension</i>	<i>judicial</i>	<i>sagacious</i>	<i>protect</i>
<i>civilization</i>	<i>initial</i>	<i>away</i>	<i>propose</i>
<i>mathematician</i>	<i>inability</i>	<i>account</i>	<i>oblige</i>
<i>intrusion</i>	<i>majority</i>	<i>lament</i>	<i>produce</i>
<i>indecision</i>	<i>humanity</i>	<i>arrival</i>	<i>domain</i>

Write out the following words phonetically, marking the accent, and arranging them in three classes—(1) those whose accent is determined by the ending, (2) those whose accent is determined by the vowel of the first syllable, and (3) those which are irregular, not coming under the above rules :—

<i>protect</i>	<i>parental</i>	<i>continue</i>	<i>delusion</i>
<i>advise</i>	<i>obedient</i>	<i>exhibit</i>	<i>abominable</i>
<i>condescend</i>	<i>molest</i>	<i>exhibition</i>	<i>impossibility</i>
<i>division</i>	<i>observation</i>	<i>prejudicial</i>	<i>intimidate</i>
<i>return</i>	<i>determine</i>	<i>intelligent</i>	<i>dislike</i>
<i>severity</i>	<i>expansion</i>	<i>insensibility</i>	<i>conceal</i>

APPENDICES.

I.

SPECIMENS OF FRENCH.

L ANTROPOFA:J.

Deû pti garson d la vil, Richa:r é Gusta:v, s égarè:r eun jou:r danz un épè:s forè. Anfèn i trouvè:r un petit obèrj, ô milyeû d la forè, é iz i antrè:r pour i pâsé la nui.

A minui, iz antandi:r parlé dan la chanb vwazin. Gusta:v, ki n dormè pâ é ky ètè trè kuryeû, révèya son frè:r. Iz alè:r se mèt prè d la port, prêtè:r l orè:y é antandi:r l obèrjist ki dizè a sa fam: “Ma chè:r, demèn matèn tu mètra la grand chôdyè:r su l feû, j vé tué nô deû pti drô:l de la vil.”

A sé mô, lé pôvz anfan pansè:r mourir de frèyeu:r. Richa:r, ky ètè trè poltron, di: “Nou som pèrdu! St om la èt eunn antropofa:j! I y a déz antropofa:j, j l é lu dan mon Robèrson.”

Le pti Gusta:v, ky ètè pâ tutafè ôsi peureû, di: “I fô nou sôvé par la fnè:t'r. Vyèn. I se lva tou dousman, ouvri la fnè:tr é sôta an bâ; s ètè pâ trè danjreû, kar la chan:br étèt ô réтчôsé: Richa:r sôta après.

Mè la port de la kou:r ètè fèrmé. Ne pouvan pâ sorti:r, i chèrchè:r partou eun rfu:j, anfèn i trouvè:r un étab'l. Gusta:v ouvri la port; deû grô:s bè:t nwa:r sorti:r an groñan, é s élanse:r dan la kou:r; lé deû pti garson, tranblan kom dé feu:y, y antrè:r a leur plas e i pâsè:r le rèstan d la nui.

Le matèn, l obèrjist sorti dan la kou:r, eun gran koutô a la mèn. Il ala drwâ a l établ é ouvri la port an dizan: “Alon, mé pti drô:l, sorté: vot dèrnyèr eu:r è vnu.”

Lé deûz *anfan* pousè:r dé kri lamantabl é l priè:r a jnou de n pâ lé tué.

L obèrjist, tout étoné, leur di : “ Kèske vou fèt don isi ? kèske vou m konté ? Mwa, vou tué ? èske vou m prené pour eun manjeu:r d om ? ”

“ Mè wi, msjeù,” di Richa:r, “ vouz avé di a vot fam, sèt nui : “ demèn j turé lé deû pti drô:l de la vil. ” ”

L obèrjist parti d eun grant ékla d ri:r é di : “ Ch parlè d mé deû kochon : j léz apèl mé pti drô:l de la vil, paske j léz é achté a la vil.—Alon, vné vit déjeuné é vou débarbouyé : ansuit j vou montréré l chemèn pour rantré ché vô paran. Un ôt fwa vou n ékoutré plu ô port. ”

LE DEÛ PALMYÉ.

Eun jou:r eun Kalif pâsè l lon d un kô:t arid ki s apèl Cholan ; i s i trouva deû palmyé, seulz orneman de s dézè:r. Il avé swaf, é ordona k l on koupa l eun dé palmyé don la sè:v dvèt èt:r eun breuva:j délisyeù. Lorske l arbre fut abatu, lonn apèrsu l ènskripsyon suivan:t : “ Swayé bény, ô vou lé deû palmyé d Cholan, ki avé doné vô frui é prètè votr on:br ô pô:vre pâsan fatigé . . . é maleu:r a selui ki vouz ora séparé ! ” Le kalif éyan lu sé mô s santi malad é n put alé plu lwèn.—Ènsi péri l pûisan ki détrui tou pour satisfè:r un anvî.

Jéa:r de Nèrval (Gérard de Nerval).

LA MÉZON KI MARCH.

Charnasé avèt un trè lon:g avnu dvan sa mézon ann Anjou ; dan sèt avnu bèl é parfèt ètè planté un mézon d peizan é son pti jardèn ki s i ètè trouvé lorsk èl fu bâti. Jamè Charnasé ni son pè:r n avè pu rédui:r se péizan a la leur van:d'r, kèlk avanta:j k il lui ann us ofè:r ; é s èt un opinyâ:treté don kantité d propriètè:r se pik, pour fè:r anrajé dé jan a la konvnan:s é kèlke fwa a la nésèsité dékèl i son. Charnasé, ne sachan plu k i fè:r, avè lè:sé sla dpui lontan, sanz an plu parlé. Anfèn, fatigé t sèt chômeyè:r ki lui bouchè la vu é lui

ôtè tou l agréman t sonn avnu, il imajina eun tou:r de pâs pâ:s.

Le péizan ki i dmeurè, é a ki èl apartenè, ètè tâyeu:r de son métyé, kant i trouvè a l égzèrsé; é il ètè ché lui tou seul, san fam ni anfan. Charnasé l anvwa chèrché, lui di k il è dmandé a la kou:r pour eunn anplwa d konsékan:s, k il è prèsé d s i ran:d'r, mè k i lui fô un livré. I fon marché ô kontan; mè Charnasé stipul k i n veû pwèn s fyé a sé délé, é ke, mwayènan kèkchô:z de plus, i n veû pwèn k i sort de ché lui k sa livré n swa fèt; é k il le kouchra, le nourira é l pèyra avan de l ranvwayé. Le tâyeu:r s i akord é s mè a travayé.

Pandan k il èt okupé, Charnasé fè pran:d'r avèk la dèrnyè:r égzaktitud le plan é la dimansyon t sa mézon é t son jardèn, dé pyès de l èntéryeu:r, jusk a la pôzisyon déz ustansil é dé pti meub'l, fè démon:té la mézon, é anporté tou s ki y ètè, rmon:t la mézon tèt k èl ètè, ô just, dedan é deho:r, a kat porté d mouskè, a kôté t sonn avnu; replas tou lé meubl é ustansil dan la mè:m pôzisyon dan lakèl on léz avè trouvé, é rétabli l peti jardèn d mè:m; an mè:m tan, fèt aplani:r é nètwayé l andrwâ d l avnu ou èl ètè, an sort k i n i paru pâ. Tou sla fut égzékuté ankôr plu tô k la livré fèt, é spandan l tâyeu:r dousman gardé a vu, d peu:r de kèlk èndiskrésyon.—Anfèn la bzoñ achvé d part é d ô:t'r, Charnasé amu:z sonn om jusk a la nui byèn nwa:r, le pè:y é l ranvwa kontan. Le vla ki anfil l avnu. Byèntô i la trouv lon:g; après, i va ôz arbr é n an trouv plu; i s apèrswa k il a pâ:sé l bou, é rvyèn a lèstan chèrché léz arb'r; i lé sui a l èstîm, pui krwâ:z é n trouv pâ sa mézon; i n konpran pwèn st avantu:r. La nui s pâ:s dan st égzèrsis; le jou:r ari:v, é dvyèn byèntô asé klè:r pour avizé sa mézon. I n vwa ryèn; i s frot léz yeû; i chèrch d ô:tz objè pour dékouvri:r si s è la fô:t de sa vu. Anfèn, i krwâ ke l dyâ:ble s an mè:l é k il a anporté sa mézon.

A fors d alé, de vni:r, é d porté sa vu d tou kôté, il apèrswa, a un asé gran:d distan:s de l avnu, un mézon ki rsan:bl a la

syèn kom deû gout d ô. I n peû krwâ:r ke sla swa ; mè la kuryôzité l fèt alé ou èl è, é ou i n a jamè vu d mézon. Pluz il aproch, pluz i rkonè k s é la syèn. Pour s asur:é myeû de s ki lui tourn la tè:t, i prézan:t sa klé ; èl ouv'r, il an:t'r, i rtrou:v tou s k il y avè lè:sé, é présizéman dan la mèm plas. Il è prè a an pâ:mé, é dmeur konvènkou k s èt eun tou:r de sorsyé. La journé n fu pâ byènn avansé, k la ri:zé du châ:tô é du vila:j l ènstrui:zi d la vérité du sortilè:j, é l mit an fu:ri. I veû plèdé, i veû dman:dé justis a l èntandan, é partou on s an mok. Le rwâ l su, ki an rit ôsi, é Charnasé u sonn avnu lib'r. Si i n avè jamè fè pi, il orè konsèrvé sa réputâsyon é sa libèrté. —*Sèn Simon (Saint Simon).*¹

¹ Msieû d Charnasé fut arètè é mi an pri:zon, aku:zé, di Sèn Simon, de bôkou d méchant cho:z, surtou d fo:s monè.

II.

SPECIMENS OF GERMAN.

Durç di:ze ho:le Gase mus 'är komen ;
 'Äs fü:rt kain 'andrer Ve:ç¹ nach Küsnaxt—hi:r
 Folä'nd içs—di: Gele:jenhait² 'ist günstič.
 Dort där Holúndershtraux färбірçt³ miç 'i:m ;
 Fon dort häráp kan 'i:n main Pfail 'ärlängen ;
 Däs Ve:jes⁴ 'Änge ve:ret dän Färfóljern.⁵
 Max daine Rächung mit däm Himel, Fo:xt!⁶
 Fort must du:,—daine 'U:r 'ist 'apgelaufen.

'Iç le:pte shtil 'unt harmlo:s—das Geshos
 Va:r 'auf däs Valdes Ti:re nur geriçtet,
 Maine Gedanken va:ren rain fon Mort—
 Du: hast 'aus mainem Fri:den miç häráus
 Geshrákt ; 'in gä:rent Dráxengift hast du:
 Di: Milç där fromen Dängk'a:rt mi:r färvándelt ;
 Tsum 'Ungehóiren hast du: miç gevö:nt—
 Ve:r ziç däs Kindes Haupt tsum Tsi:le zátste,
 De:r kan 'auch träfen 'in das Härts däs Faints.

.
 Auf di:zer Bangk fon Shtain vil 'iç miç zätsen,
 Däm Vanderer tsur kurtsen Ru: beraitet—
 Dän hi:r 'ist kaine Haima:t—je:der traipt
 Ziç 'an däm 'andern rash 'unt främt fo:rü':ber,
 'Unt fra:ge⁷ niçt nax zainem Shmärts—hi:r ge:t
 Där zorjenfole⁸ Kaufman 'unt där laiçt
 Geshürtste Piljer⁹—där 'andäçtje Mönç,
 Där dü:stre Roiber 'unt där haitre Shpi:lman,
 Där Zoimer, mit däm shve:r bela:dnen Ros,

Allowable forms (stage pronunciation):—¹ Ve:k. ² Gele:genhait.

³ färбірkt. ⁴ Ve:ges. ⁵ Färfóljern. ⁶ Fo:kt. ⁷ fra:ge^t. ⁸ zorgenfole,

⁹ Pilger,

De:r färne he:rkومت fon där Mänshen Ländern—
 Dän je:de Shtra:se fü:rt 'ans Änt där Vält—
 Zi: 'ale tsi:en 'i:res Ve:jes ¹ fort,
 'An 'ihr Geshäft—'unt maines 'ist där Mort!

—Schiller, “*Wilhelm Tell*”.

'Äs tso:gen ² drai Burshe vo:l 'ü:ber den Rain,
 Bai 'ainer Frau Virtin da: ke:rtten zi: 'ain:

“Frau Virtin! hat zi: gu:t Bi:r 'unt Vain?
 Vo: hat zi: 'i:r shö:nes Töçterlain?”

“Main Bi:r 'unt Vain 'ist frish 'unt kla:r.
 Main Töçterlain li:çt ³ 'auf der To:tenba:r.”

'Unt 'als zi: tra:ten tsur Kamer hináin,
 Dah la:x ⁴ zi: 'in ainem shvartsen Shrain.

Der 'e:rste, de:r shlu:x ⁵ den Schlaier tsu:rü'k,
 'Unt shaute zi: 'an mit traurigem ⁶ Blick:

“'Ax, le:ptest du: nox, du: shö:ne Mait!
 'Iç vürde diç li:ben fon di:zer Tsait.”

Der tsvaite däkte den Schlaier tsu:,
 'Unt ke:rtte ziç 'ap, 'unt vainte da:tsú: :

“'Ax, das du: li:çst ⁷ 'auf der To:tenba:r!
 'Iç ha:p diç geli:bet zo: mançes Ja:r.”

Der drite hu:p 'i:n vi:der zo:gláiç,
 'Unt küste zi: 'an den Munt zo: blaig:

“Diç li:pt 'iç 'imer, diç li:b iç nox hoit,
 'Unt ve:rde diç li:ben 'in 'E:viçkait.”

—Uhland.

'Äs 'ist dox gevis, das 'in der Vält den Mänshen niçts
 no:tvändiç maxt 'als di: Li:be. 'Iç fü:ls 'an Loten, das zi:
 miç 'ungärn vürlö're, 'unt di: Kinder ha:ben kaine 'andre

Allowable forms:—¹ Ve:ges. ² tso:gen. ³ li:kt. ⁴ la:k.
⁵ shlu:k, ⁶ traurigem. ⁷ li:kst.

'I:dé:, 'als das 'iç 'imer morjen¹ vi:derkomen vürde. Hoit va:r iç hináusgegangen Lotens Klavír tsu: shtimen; 'iç konte a:ber niçt da:tsu: komen, dän di: Klainen färfélçten² miç 'um 'ain Märçen, 'unt Lote za:xte³ zälpst, 'iç zolte 'i:nen den Vilen tu:n. 'Iç shnit 'i:nen das 'A:bentbro:t, das zi: nu:n fast zo: gärne fon mi:r, als fon Loten 'anne:men, 'unt 'ärtsä':lte 'i:nen das Hauptshtükçen fon där Printsä'sin, di: fon Händern bedi:nt virt. 'Iç lärne fi:l da:bái, das färziçr iç diç, 'unt iç bin 'ärshtáunt, vas äs 'auf zi: fü:r 'Aindrúke maxt. Vail 'iç mançma:l 'ainen 'Intsi:dä'ntspungkt 'ärfínden mus, de:n 'iç baim tsvaiten Ma:le färgä'se, za:gen⁴ zi: glaiç, das fo:rije⁵ Ma:l värs 'anders geve:st, zo: das 'iç miç jätst 'ü:be, zi: 'unfär'ä'nderliç, 'in ainem zingenden Zilbenfal 'an 'ainem Shnürçen väch⁶ tsu: re:tsi:tí:ren. 'Iç ha:be da:ráus gelärnt, vi: 'ain 'Autor durç aine tsvaite fär'ä'nderte 'Aufla:ge⁷ zainer Geshiçte, 'unt vān zi: nox zo: po:étish bāser gevorden vä:re, no:tvändig zainem Bu:xe sha:den mus. Der 'e:rste 'Aindrúk findet 'uns viliç, 'unt der Mānsh 'ist zo: gemaxt, das man 'i:m das 'A:bentoierliçste 'ü:berré:den kan; das haftet 'a:ber 'aux glaiç zo: fäst, 'unt ve:e de:m, de:r äs vi:der 'auskratsen 'unt 'austiljen⁸ vil!

—Göthe, "*Die Leiden des jungen Werthers*".

Allowable forms:—¹ Morgen.

² färfélçten.

³ za:kte.

⁴ za:gen.

⁵ fo:rige.

⁶ vāk.

⁷ 'Aufla:ge.

⁸ 'austiljen.

III.

SPECIMEN OF ENGLISH.

Showing Variable Words in my own Pronunciation.

DHI AISBOEG.

At twelv aklok wî went bilôw an ad jœest got thrû dina, wen dha kuk put iz hed daun dha skœtl', an towld as ta koem on dek an sî dha fainist sait dhat wî ad eva sîn.

"Whêr away, kuk?" âst dha foest mæn hû went œp. "On dha lâbad bau." An dhêa ley, flowting in dhi owshn', sevrail mailz ôf, an iméns irégyula mæs, its top and points kœvad widh snow, and its sentar av a dîp indigo' kœla. Dhis waz an aisboeg, wœn av dha lâjist saiz, az wœn av aua men sed hu ad bîn in dha nôdhan owshan.

Az fâr az ai kud rîch, dha sî in evri direkshn' waz av a dîp blû kœla, dha weyvz rœning hai an fresh, an spâkling in dha lait; and in dha midst ley dhis iméns mauntin ailand, its kœvitiz an vœliz thrown inta dîp sheyd, and its points an pinakl'z glitring in dhi êa.

Ôl hændz wa sûn on dek luking æt it and admairing in vêri'as weyz its byûti an grænja; boet now diskripshn' kan giv eni aidí'a av dha streynjnis, splendar, and rîal sablimiti av dha sait.

Its greyt saiz, far it mœst av bîn fram tû ta thrî mailz in sakoemfarans an sevrail hoendrad fît in hait; its slow mowshn', æz its beys rowz an sængk in dha wôtaz, and its hai points nodid agenst dha klaudz; dha dæshing av dha weyvz apon it, wich, breyking hai widh fowm, kœvad its beys widh a wait krœst; dha thoendring saund av dha kræking av dha mæs, an dha breyking an tœmbling daun av hyûj pîsiz, tagedha widh its nîanis and aprowch, wich ædid a slait elimant av fîa—ôl kambaind ta giv it dha kærîktar av trû sablimiti.

Dha meyn bodi av dha mæs woz, az ai av sed, av an indigo' kœla, its beys waz krœstid widh frowzn' fowm, and æz it grû

THE SAME SPECIMEN OF ENGLISH.

With a fixed spelling for Variable Words.

DHI AISBOEG.

Æt twelv aklok wî went bilôw, and hæd jœest got thrû dinar, when dha kuk put hiz hed daun dha skœtl', and towld œes tu kœem on dek and sî dha fainist sait dhat wî hæd evar sîn.

"Whêar away, kuk?" âst dha foest mæn hû went œp. "On dha lâbad bau." And dhêar ley, flowting in dhi owshan, sevrâl mailz ôf, an iméns irégyular mæs, its top and points kœevad widh snow, and its sentar ov a dîp indigo' kœelar. Dhis woz an aisboeg, wœen ov dha lâjist saiz, æz wœen ov auar men sed hû hæd bîn in dha nôdhan owshan.

Æz fâr æz ai kud rîch, dha sî in evri direkshan woz ov a dîp blû kœelar, dha weyvz rœning hai and fresh, and spâkling in dha lait; and in dha midst ley dhis iméns mauntin ailand, its kævitz and væliz thrown intu dîp sheyd, and its points and pinakl'z glitring in dhi êar.

Ôl hændz woer sûn on dek lukiŋ æt it and admairiŋ in vêri'as weyz its byûti and grænjar; bœet now diskripiŋ kæn giv eni aidî'a ov dha streynjnîs, splendar, and rîal sablimiti ov dha sait.

Its greyt saiz, for it mœst hæv bîn from tû tu thrî mailz in sakœemfarans and sevrâl hœendrad fit in hait; its slow mowshan, æz its beys rowz and sængk in dha wôtaz, and its hai points nodid agenst dha klaudz; dha dæshing ov dha weyvz apon it, which, breykiŋ hai widh fowm, kœevad its beys widh a whaitkrœest; dha thœendaring saund ov dha krækiŋ ov dha mæs, and dha breykiŋ and tœembling daun ov hytj pîsiz, tagedhar widh its nîanis and aprowch, which ædid a slait elimant ov fiar—ôl kambaind tu giv it dha kærîktar ov trû sablimiti.

Dha meyn bodi ov dha mæs woz, æz ai hæv sed, ov an indigo' kœelar, its beys woz krœestid widh frowzn' fowm, and æz it grû

thin an trânspe'rant tawôdz dhi ejiz an top, its kœla sheydid ôf fram a dîp blû ta dha waitnis av snow. It sîmd ta bi drifting slowli tawôdz dha nôth, sow dhat wî kept away and avoidid it.

It waz in sait ôl dhi âftanû'n, and æz wî got ta lyûwad av it, dha wind daid away, sow dhat wî ley tû, kwait nîar it, fa dha greyta pâ't av dha nait. Cenfô'chanitli dha waz now mûn, bat it waz a klîa nait, and wî kad pleynli māk dha long regyula hîving av dha styûpēdas mæs æz its ejiz mûvd slowli agenst dha stāz.

Sevral taimz in aua woch laud kræks wa hoed, wich saundid az dhow dhey mast av rœn thrû dha howl length av dhi ais-boeg, an sevral pîsiz fel daun widh a thœndaring kræsh, plœnjing hevili inta dha sî. Tuwô'dz môning a strong brîz spræng œp, sow wî fild away, an left it astoen, an at deylait it waz aut av sait.

thin and trânspe'rant tuwô'dz dhi ejiz and top, its kœlar sheydid ôf from a dîp blû tu dha whaitnis ov snow. It sîmd tu bî drifting slowli tuwô'dz dha nôth, so dhat wî kept away and avoidid it.

It woz in sait ôl dhi âftanû'n, and æz wî got to lyûwad ov it, dha wind daid away, sow dhat wî ley tù, kwait ntar it, fôr dha greytar pât ov dha nait. CEnfô'chanitli dhêar woz now mûn, boet it woz a klîar nait, and wî kud pleynli mâk dha long regyular hîving ov dha styûpêndas mæs æz its ejiz mûvd slowli agenst dha stâz.

Sevral taimz in auar woch laud kræks woer hoed, which saundid æz dhow dhey mœst hæv rœn thrû dha howl length ov dhi aisboeg, and sevral pîsiz fel daun widh a thoëndaring kræsh, plœnjing hevili intu dha sî. Tuwô'dz môning a strong brîz spræng œp, sow wî fild away, and left it astoen, and æt deylait it woz aut ov sait.

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